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Wall in William Golden's office

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*George Braziller, Inc., New York 1962*

**The visual craft of William Golden**

*Editors: Cipe Pineles Golden, Kurt Weihs, Robert Strunsky*  
62-9694

The editors wish to acknowledge their deep obligation to the many friends and associates of William Golden whose generous assistance has made the preparation of this volume a truly cooperative enterprise. Particular thanks is due Fred W. Friendly who first proposed and set in motion the procedures for its publication.

Special acknowledgement equally must be given to Edward W. Side, Production Manager of the Advertising and Sales Promotion Department of the CBS Television Network, without whose untiring efforts and devotion the successful completion of this book would not have been achieved. Indeed, much of the quality of the original material contained herein can be attributed to his exceptional production skills, knowledge and experience as a longtime colleague of William Golden.

The editors would also like to express their gratitude to Joseph Blumenthal, Ruth Cannon, Tom Courtois, Estelle Ellis, Joe Kaufman, Teri Kerner, Mort Rubenstein, Ezra Stoller, Constance Styler and Helen Valentine—as well as to Columbia Broadcasting System, Inc. for permission to reproduce the pictorial material in this book.

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For Tom Golden

6-10-62  
T-2.500.000  
L-2000

William Golden was born and brought up in the Lower East Side of Manhattan as the youngest in a family of twelve children. His formal schooling ended after he attended the Vocational School for Boys, where he was taught photo-engraving and the rudiments of commercial design.

He spent the first few years of his professional life in Los Angeles working in lithography and photo-engraving plants. From there, he moved to the art department of the *Los Angeles Examiner* where he designed newspaper advertisements. A few years later he returned to New York where he became a member of the promotion department

of the *Journal-American*.

The turning point of his career came when his talents were spotted by Dr. M. F. Agha, the noted Art Director of Condé Nast publications, who invited him to join *House and Garden*. After serving an apprenticeship under Dr. Agha who, in Golden's own words "... forced the people who worked for him to try constantly to surpass themselves," he left in 1937 to join the Columbia Broadcasting System. Three years later he was appointed Art Director of CBS.

On October 11, 1942 he married Cipe Pineles; their son, Thomas, was born on March 30, 1951. In 1942 Golden took

a leave of absence from CBS to work in the Office of War Information in Washington, D.C., and a year later entered the United States Army as a private. After serving as Art Director of Army training manuals in Washington and, later in Europe, with the Army's Education and Information Division, he was discharged in 1946 with the rank of Captain. He resumed work at CBS, and in 1951 became Creative Director of Advertising and Sales Promotion for the CBS Television Network.

William Golden's work has been exhibited extensively in Europe as well as throughout the United States. He was twice chosen as one of the "ten

best" art directors by the National Society of Art Directors and over the years received the prime awards of various graphic exhibitions throughout the nation. He was a member of the Board of Directors of the American Institute of Graphic Arts and, as Chairman of its "Design and Printing for Commerce" exhibition, inaugurated the celebrated "Fifty Advertisements of the Year" show.

In 1958 a collection of his work was exhibited at the White Museum of Art at Cornell University. In 1959, shortly after his death, he was chosen as "Art Director of the Year" by the National Society of Art Directors.



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*For nearly a quarter of a century, William Golden was associated with CBS. I worked with him. I knew him. He was my friend. During all that time, he had one devotion and that was to excellence.*

*Bill Golden's passion for excellence was quiet and deep. It ran through everything he touched. It governed his daily work, his relationships to others, his career, his life. It was his life. He could not have cared less about titles or rank or position. He respected quality wherever he found it, and in design he was absolutely uncompromising as far as quality was concerned. There was no factor, no person, no compulsion that would lead him to settle for the second best.*

*Those who tried (and most tried only once) by argument or by stratagem to get him to go along with less than what he thought was possible, or to discard what he knew was good, never got away with it. Bill could be inflexible, abrupt, impatient. But he was also gentle, kind and warm. He could not be bargained with or cowed. There was fibre in his character—a tough fibre that won him the respect of all his colleagues.*

*CBS has a very deep and a very real obligation to Bill Golden*

*—and so, by extension, does all advertising. Bill believed that the way to command attention and win approval was not by being sensational or shrill or obvious, but by being distinguished and subtle and original. This book, indeed, is an anthology of how to achieve distinction through unfailing good taste.*

*Distinction in advertising was a quality essential to the growth of CBS. As media ourselves, we could not afford to place in other advertising media less than first-rate art and copy. Bill Golden was our relentless master in the pursuit of the first-rate. He knew that it did not come as easily as the adequate. He himself labored long hours to achieve the best—a perfectionist as demanding of himself as he was of others.*

*Bill's life was short. Bill's life was full. His was a powerful influence that went out way beyond those of us who were prodded into doing our best by the very proximity of his vigorous personality. His influence reached out to creative forces in graphics everywhere, bringing them into new fields and, even more important, giving them new standards of excellence.*

*I hope very much that Bill Golden's influence will be extended and prolonged by these examples of his brilliant work.*

*Consider this:*

*...a period in history marked by deep conflicts between ideas, social theories, people and interests... a period marked by a technological progress held inconceivable only two decades ago... a period of falling idols and new heroes... an epoch when a new communication medium takes a powerful hold on people's consciousness of the world around them...*

*...a corporation that grows within a lifetime from small beginnings to giant size — with correspondents, camera crews, commentators around the globe to respond on the spot to significant events wherever they happen... a corporation whose business is: the presentation of entertainment, the news and its interpretation, and the sale of air time to advertisers... a corporation that sends sound and images into homes, plants, offices, restaurants, theatres—indeed, wherever there are people to receive them...*

*...a professional field of extreme competitiveness, filled with people of strong words and often changing convictions... a field crisscrossed by the plowed furrows of surveys, visual formulas, slogans and the hard-sell techniques of a commercial age... a field in which every aspect of art, human aspirations*

*and emotions, historic events, science, has been used to produce some of the most inspiring and memorable experiences, as well as rivers of mediocrity and worse...*

*...a man who never forgets: that he is responsible for what he does and what his work may do for others; that a moral question stands behind every moment of living and working; that the corporation which employs his skill is a combination of people with many abilities and motivations but one purpose; that giving a unifying visual face to this purpose is his job as art director.*

*His eye is unerring. His designs hit the bull's eye of a target with that deceptive ease which only the strong can command. They are based on an instinct that would make a journalist envious. He has a sense for the explosive impact of words. He understands the relationship between an artist's personality, his style, his potential and how these factors will result in an original expression that gives new meaning to a message. There is a mental dexterity and an absolute mastery of subtle details, a complete absence of graphic tricks or of intellectual gimmickry, which brings admiration wherever his work ap-*

pears. But above all there is a passion for everything that has to do with his job — for the corporation he works for, for the message he develops and designs, for the people who work with him and the people he addresses his work to, for the means he employs—be they the paper a design is printed on or the type face and size used, the halftone screen or the subject and style of art work—nothing escapes this intensive attention. The success of this working method has made advertising and design history. There are many medals, awards, magazine articles, letters, speeches, reprints of work. Unmoved by laudatory exclamations every new job reflects his deeper insight into the fabric of human communication and motivation.

Little is known about the demanding realities behind this prestige: the unending pressure of daily deadlines, of big ads, of small ads, big folders, small folders, of books and pamphlets, of annual reports, styling of studio fronts, the development of "the eye" as a CBS trademark—the conscious application of the trademark in steadily changing ways—the unending concern with new ways to say something still simpler, stronger, more beautiful!

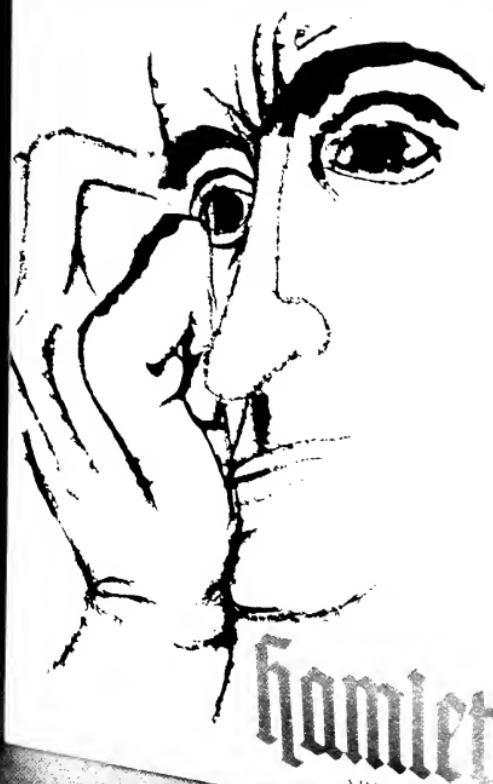
*In our design schools we teach the meaning of esthetics, we*

*define rules of design, we teach working procedures. But what we cannot teach is the feeling for continuity, how to remain alert to the sudden excitement of a better idea two hours before the engraver picks up the completed art work, how to keep a staff electrified and unified in the dedication to perfection, how to solve the problems of a "corporate image" by conceiving of it as the grand design behind individual designs and not as a mere variation of a principle—and how to, at the same time, watch news reports, sales reports, program developments, listen to meanings behind the words of the great and the small.*

*He is used to tough work, tough words and tough conditions. What he knows is self-taught. His scorn for the self-centered, socially ambitious and security-craving is genuine. He wants achievement, not publicity. He wants to see work and not a tricky paste-up of other people's work. He distrusts a formula and respects only unreserved attention to a task, in which no detail is small or without significance.*

*His is the kind of full dedication that tells all who know him and his work that here is a real teacher, a real professional, a friend and a man. Here is William Golden.*

21 564



A TELEVISION SCRIPT

*(On April 18, 1959 The Type Directors Club of New York invited thirteen leading art directors and designers, including William Golden, to participate in a forum entitled "Typography-U.S.A." at the Hotel Biltmore. A booklet was subsequently issued containing the views of each member of the panel, including the following statement by Mr. Golden.)*

### **Type is to read**

If there is such a thing as a "New American Typography" surely it speaks with a foreign accent. And it probably talks too much. Much of what it says is obvious nonsense. A good deal of it is so pompous that it sounds like nonsense, though if you listen very carefully it isn't . . . quite. It is just overcomplicated. When it is translated into prewar English it is merely obvious.

I don't know what it is that impels so many designers to drop their work to write and speak so much about design.

Is it the simple (and perfectly justifiable) instinct for trade promotion? Or have we imported the European propensity for surrounding even the simplest actions with a *gestalt*?

Perhaps the explanation is simpler. The kind of effort that goes into graphic expression is essentially lonely and intensive, and produces, at its best, a simple logical design. It is sometimes frustrating to find that hardly anyone knows that it is a very complicated job to produce something simple. Per-

*The design of this 112-page book, illustrated with drawings by Ben Shahn, was based on a 78-minute script, adapted from the three-hour original play of The Old Vic Company*

*Takes the skull.*

Alas, poor Yorick!  
I knew him, Horatio—a fellow of infinite jest, of  
most excellent fancy.  
He hath bore me on his back a thousand times,  
and now how abhorred in my imagination it is!

My gorge rises at it. Here hung those lips that I have  
kiss'd I know not how oft!

Where be your gibes now? Your gambols, your songs,  
your flashes of merriment, that were wont to set the table  
on a roar? Not one now to mock your own grinning,  
quite chop-fallen.



haps we want them to know that we've gone through hell, sweating out a job to reach what seems to be an obvious solution.

And since our professional medium of communication is not verbal, designers don't seem to be lucid writers or speakers on the subject of design.

I have been frequently stimulated by the work of most of the people on this panel, but only rarely by what they have said about it.

While it must be assumed that these endless discussions have values that I am blind to, I am more acutely aware of the dangers they hold for the young. If you have recently interviewed a crop of young designers—the New Renaissance Man in a hurry—applying for their first or second staff job, you will know what I mean.

I was forced to part with one such man on my staff a while ago. He was pretty good, too. But he was another victim of the overseriousness of graphic arts literature. He had all the latest and obscure publications from here and abroad (mostly in languages he couldn't read). He attended all the forums. He would argue endlessly on theory . . . and he was just paralyzed with fright at the sight of a blank layout pad. He could spend as much as a week on a 50-line newspaper ad. His trouble was, that no matter how he tried, an ad looked very much like an ad, and not any of these almost mystical things he had been reading about.

If there were some way to fix an age limit for attendance at these conferences, in the way that minors are forbidden to attend overstimulating movies, I think they would be relatively harmless, and it might even be pleasant to chew our cud together.

For it has all been said, and said many times, and in a most

*The typographic styling—  
Times Roman for text,  
italics in red for stage directions—  
the pacing and scale of the 35 drawings,  
give new emphasis to a timeless drama*



PLAYHOUSE 90 PRESENTS ERNEST HEMINGWAY'S CLASSIC OF ADVENTURE, LOVE AND DEATH IN THE SPANISH CIVIL WAR. THE WAR IS TOLD IN A TELL-IT-ALL STORY STARRING MARIA SCHELL, JASON ROBARDS, JR., MAUREEN STAPLETON AND SPECIAL GUEST STAR ELI WALLACH, 9:30 TO 11 PM CNYT PART 1: MARCH 12, PART 2: MARCH 19, 1959 CBS 3

ED SULLIVAN SHOW  
Don't miss the unprecedented full-hour rebroadcast of the world famous  
**MOISEYEV DANCERS**

"the most electrifying exhibition of folk dancing ever seen on television"



Whether a promotion kit cover  
shows a Shahn portrait of Hemingway,  
or a newspaper ad a stock photo,  
the design objective is the same:

To create immediate understanding  
of a significant event,  
even before one line has been read.

J. V. Conference Room



y/10

A  
TELEVISION  
NOTEBOOK

with drawings by Henry Koerner

CBS TELEVISION NETWORK  
1959

y/11



SEE?

1.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$  (since  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$  and  $\frac{1}{4} \times \frac{1}{4} = \frac{1}{16}$ )

1990-1991

1920-1921

19. 19. 19. 19. 19.

■ **Focus** on **the** **big** **picture**

What must be done  
to make the  
country a  
better place to  
live in?

CRSO

418

10

卷之三

A silhouette of a person in a crouching position, working on a tree trunk with a long-handled tool, possibly a chainsaw or a large axe.

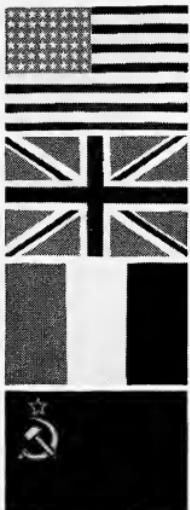
100

CBS®



## **KHRUSHCHEV'S THIRD VISIT**





## THE GENEVA CONFERENCE

On the eve of the historic East-West Foreign Ministers' meeting, CBS NEWS gathers six top correspondents in Geneva: HOWARD K. SMITH and ERIC SEVAREID from Washington, CHARLES COLLINGWOOD from London, DAVID SCHOENBRUN from Paris, ERNEST LEISER from Bonn and DANIEL SCHORR on assignment to Warsaw, for a special on-the-scene report that examines the Berlin crisis, the bargaining positions of East and West and the possible outcome of the discussions in the Palais des Nations.

5-6 PM WCBS-TV® channel 2

*The international scene is a frequent subject for advertisements.*

*A familiar typographic "SEE" column is given added impact by its frame of massed photography.*

*The photograph of Khrushchev, taken from the television screen, reflects the urgency of the message*

confusing way, and almost none of it is new. Even the insistence on newness at any cost is in itself familiar.

Perhaps it would be useful for a conference like this to sort it all out. Not merely to summarize this conference, but all of them. If it could be done without padding, I imagine that what is valid about typography would be very brief and relatively simple.

What is right about current typography is so apparent when you see it that it requires no explanation. What is wrong is a little more complex.

It is not as difficult to define what is wrong as it is to find how we got there.

I have my own notion of how we got where we are, and though I have neither the competence nor the ambition to be a typographic historian, this is roughly how it looks from one viewpoint.

Some thirty years ago the rebellious advertising and editorial designer in America was engaged in a conspiracy to bring order, clarity and directness to the printed page. He fought against the picture of the factory, the company logo-type, and the small picture of the package that invariably accompanied it. He protested that the copy was too long, and that he was obliged to set it so small that no one would read it. He argued that the normal ad contained too many elements. (He even invented the "busy" page in some effort to accommodate himself to it.) He insisted that this effort to say so many things at once was self-defeating and could only result in communicating nothing to the reader.

He was essentially picture-minded, and only reluctantly realized that he had to learn something about type. It was and still is a damned nuisance, but when he realized how thoroughly its mechanical and thoughtless application could de-



from *experiments* and *surveys* can ensure the *completeness* of the data and *accuracy* of the *estimates* of the *parameters* of the *models*.

## WOMAN!

## THE REVIEWS

## THE VIEWERS

## ADVERTISERS

*A mailing piece combines famous comments on women by eight historic literary figures with reviews of a new documentary program called "Woman!" Full color painting by Joe Kaufman*

stroy communication of an idea, he had to learn to control it—to design with it.

More and more typography was designed on a layout pad rather than in metal. Perhaps the greatest change in American typography was caused by this simple act—the transfer of the design function of the printer to the graphic designer.

The designer was able to bring a whole new background and a new set of influences to the printed page. He could "draw" a page. There was more flexibility in the use of a pencil than in the manipulation of a metal form. It became a new medium for the designer.

Under the twin impact of the functionalism of the Bauhaus and the practical demands of American business, the designer was beginning to learn to use the combination of word and image to communicate more effectively.

Under the influence of the modern painters, he became aware (perhaps too aware) of the textural qualities and color values of type as an element of design.

And surely a dominating influence on American typography in the prewar years was exerted by the journalists.

Newspapers and magazines were the primary media of mass communication. The skillful development of the use of headline and picture was a far more prevalent influence than the European poster. The newspaper taught us speed in communication. Everyone knew instinctively what the journalists had reduced to a formula: that if you read a headline, a picture, and the first three paragraphs of any story you would know all the essential facts.

The magazine communicated at a more leisurely pace and could be more provocative since it addressed a more selective audience. Because the magazine dealt more in concepts than in news it was far more imaginative. There was more opportunity for the author to explore his ideas.



***CBS Report***

*Cover of a brochure  
announcing a series  
of documentary programs*



*Announcement folder  
for the first program of "Woman!"  
with a Botticelli engraving  
of Venus*

tunity here, to design within the framework of the two-page spread. But still, the device that bore the main burden of interesting the reader, was the "terrific headline" and the "wonderful picture."

Perhaps it was the growth of radio, a rival medium, that hastened a new effort on the part of the magazine.

Certainly the new technical developments in photography increased the range of its reportage.

But what gave it a new direction and style was not so purely American. I think it was men like Agha and Brodovitch. These importations from Europe set a pace that not only changed the face of the magazine and consequently advertising design, but they changed the status of the designer. They did this by the simple process of demonstrating that the designer could also think.

The "layout man" was becoming an editor. He was no longer that clever, talented fellow in the back room who made a writer's copy more attractive by arranging words and pictures on the printed page in some ingenious way. He could now read and understand the text. He could even have an opinion about it. He might even be able to demonstrate that he could communicate its content better and with more interest than the writer. He could even startle the editor by suggesting content. It wasn't long before he began to design the page before it was written, and writers began to write to a character count to fit the layout.

Whatever successes this revolution achieved were accomplished by demonstration—by individual designers proving to their clients and employers (by solving their problems) the validity of their point of view and the value of their talents. It was accomplished without a single design conference in New York or in Colorado or anywhere else in America.



**36**  
**24**  
**36**  
**62,000,000**

These are the pertinent dimensions of the young lady from Natchez when she became the new Miss America on the night of September 12.

Because it happens at a time when a new television season is just beginning, this annual contest has come to be a measure of television itself.

The 62 million viewers who witnessed the coronation of Miss America (and the introduction of the new products of the Philco Corporation) constituted the largest audience in the history of the ceremonies.

At the time of the broadcast three out of every four television homes in the country had their sets turned on—and two out of the three were watching Miss America.

In the past year the number of television homes increased again—by 25. And the audience to this CBS Television Network broadcast was greater by 7%.

These measurements of the first special broadcast of the new season reflect not only television's constantly increasing dimensions, but the ability of the CBS Television Network to continue to attract the largest audiences in television.

It is the first clear sign that the nation's viewers and advertisers will be getting more out of television this year than ever before.

**CBS**

*A double-spread trade paper advertisement dramatizes the size of the program's audience through its headline.*

*A narrow newspaper ad invites attention to seasonal entertainment with casual effectiveness*

*Swing into Spring!*

*Don't miss this all-star full hour musical celebration of the 25th anniversary of the great Benny Goodman Band—starring*

**BENNY GOODMAN**  
**ELLA FITZGERALD**  
**PEGGY LEE**  
**LIONEL HAMPTON**  
**ANDRE PREVIN**  
**SHELLY MANNE**  
**THE HI-LO'S**

*Tonight at 8 on channel 2  
© CBS Television Network*

There were, of course, exhibitions and award luncheons. But the exhibitions were an extension of the process of demonstration, and the arrangers of the award luncheons by some lucky instinct seldom permitted the designer to speak about his work, but rather forced the businessman to discuss it.

But more than any other single factor, I believe the designer won his new status in the business community because he had demonstrated that he could communicate an idea or a fact on the printed page at least as well, and often better, than the writer, the client, or his representative. And he could demonstrate this only if he was at least as faithful to content as he was to style.

During the war and for some time afterward, American typographers made great strides in relation to the Europeans, for the simple reason, I suppose, that there was not only a shortage of paper in Europe but there was a shortage of design. The printers and designers were in foxholes, concentration camps, or dead, and presses and foundries were being bombed.

There was a long period when the bulk of the world's graphic material was being produced in America. Though there was something approaching a paper shortage here, too, there was an excess of profits available to spend on advertising. There were few products to advertise and therefore very little to say about them. But since it was relatively inexpensive to keep a company name in print, it didn't matter too greatly what or how it was said. We produced such a volume of printed material for so long a time, that we were able to assimilate a vast amount of prewar European design, and adapt it to our own language and uses. It had become such a familiar idiom with us that it is now hardly surprising that the announcement of



of course we're pleased  
to have so many of the Top 10...

Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television Network advertisers who sponsor 16 of the 28 nighttime programs that have won a place in Nielsen's Top 16 reports during the past season.\*

But perhaps the Top 10 is not as dramatic an index of network popularity as it used to be—for today even the 26th most popular program reaches more than 23 million viewers.\*\*

So we are equally pleased to report that in Nielsen's latest nationwide survey we not only have 5 of the Top 10 programs but also 10 of the Top 20, 15 of the Top 30, and 19 of the Top 40. Indeed, the truest gauge of a network's value, for audience and advertisers alike, lies in the over-all popularity of its entire program schedule.

Significantly, the average nighttime program on the CBS Television Network throughout the season has reached an average-minute audience of 23,000,000 viewers—some 2,500,000 more than the average show on the second network and 2,300,000 more than on the third. Our leadership in average nighttime ratings has continued without interruption in the 82 Nielsen reports issued since July 1958.

(In the current season the Network leads in average daytime ratings as well.)

There are some of the facts that have inspired the nation's leading advertisers, for the seventh straight year, to commit more of their investment to the CBS Television Network than to any other single advertising medium.

© CBS TELEVISION NETWORK

October, 1958—April, 1959 based on Nielsen AA ratings.  
\*See April report, STC. Viewer data Nielsen AA based on Nielsen  
AA TV viewer panel, 12-17 years old, Monday—Saturday,  
8:00 a.m.—11:00 p.m.





CHARLES COLLINGWOOD brings  
you an exciting report from the  
frontiers of science—great new  
experiments that disclose the  
true qualities of MOTHER LOVE

SEE THE SEASON'S PREMIERE 5:00 PM TODAY CBS © CHANNEL 2

# CONQUEST

*The network's leadership  
is emphasized by a whimsical drawing  
in a trade advertisement...*

*The cover of a book  
containing the full script carries out  
the starkness of the documentary program...*

*A newspaper ad accents  
a new science series with an unusual image  
from the first program*

this conference can call contemporary typography purely American.

My first look at postwar typography was fairly bewildering. I had seen and applauded the prewar work by Burtin and Beall. They were developing newer graphic forms, and using words and images on the printed page to communicate. In their hands these images were employed to make a statement clearer, faster.

The new avant-garde was saying nothing and saying it with considerable facility. They could say in their defense that the world was more chaotic than ever, that nobody was saying anything very rational, and that their need to make some kind of order was satisfied to some extent, by creating it on the printed page. It was, largely, an order without content.

There was precedent for this point of view. The determined sales promotion campaign of the abstract expressionist painters was in full swing in America. That it could have been so successful so quickly must surely be due, in part, to its absence of content. In a curious way this revolution was a remarkably safe one—it was so noncommittal.

I have no quarrel with the abstract movement—except with its vociferous intolerance of any other school. But I think the effect on the minds of young designers is a matter of concern. To regard the blank rectangle on a layout pad with the same attitude that the abstract painter confronts his blank canvas is surely a pointless delusion.

The printed page is not primarily a medium for self-expression. Design for print is not Art. At best it is a highly skilled craft. A sensitive, inventive, interpretive craft, if you will, but in no way related to painting.

A graphic designer is employed, for a certain sum of money, by someone who wants to say something in print to

For insertion Sunday, March 30, 1958  
3 cols. x 125 lines = 425 lines  
Position Request: Television Listings page.

SEE IT NOW with Edward R. Murrow reports on the question troubling people all over the world—

# FALLOUT

In Part II of "Atomic Timetable" a group of world famous scientists present their conclusions on the effects of atomic radiation caused by nuclear explosions today and for future generations. Don't fail to tune to the CBS Television Network today from 5 to 6:25 © CHANNEL 2





### ROUND TRIP TO SPACE

The first exclusive film report of man's most momentous flight—into space and back—-the exciting story of man's arrival where the gods of a billion alerts. (See sidebar for details of the critical "no entry" problem.)

### WIGIL ON THE UNIVERSE

See the U.S. Defense World Warning Agency headquarters where the gods of a billion alerts (See sidebar for details of the critical "no entry" problem.)

### THE SOUND OF THE SUN

How sounds traveling 10 million miles through space fire the great burning gas flows in the sun's sun flares? By America's great "flame" scientist, learn from his calculations the structure of the universe.

### "CONQUEST"

Presents the second dramatic chapter detailing the most scientific "walk the tightrope" of time, with ERIC SEVAREID as an NBC News analyst as normal.

**5 PM TODAY • CHANNEL 2**

*Design and art work  
of two program advertisements  
underscore human concern  
and technical achievement*

somebody. The man with something to say comes to the designer in the belief that the designer with his special skills will say it more effectively for him.

It sometimes develops that as a result of this hopeful transaction, the statement becomes an advertisement for the designer rather than his client. And should there be any doubt about the designer's intention, he will sign it—just as the easel painter does.

Logically enough, this attitude toward design is only tolerated when the client has nothing to say. When his product is no different than anyone else's, and no better. When his company has no "personality"—he borrows the personality of the designer. This is rarely permitted in the mainstream of advertising, but only in the "off-Broadway" arenas.

The immature avant-garde designer seems bitter about the mainstream of American advertising. He hates the "hard sell" and avoids clients who interfere with his freedom. He believes that the role of business should be one of patron of the Arts, and insists that his craft is art.

I do not argue for the return to any form of traditionalism. I do argue for a sense of responsibility on the part of the designer, and a rational understanding of his function.

I think he should avoid designing for designers.

I suggest that the word "design" be considered as a verb in the sense that we design something to be communicated to someone.

Perhaps it would help to clear the air a little if we were conscious that printing and advertising cost a great deal of money. If a designer could pretend that the money to be spent to reproduce his design was his own, I suspect he would subject himself to far more rigid disciplines.

When he examines his work with relation to its function,

## THE CORONATION OF POPE JOHN XXIII

Today television will bring the coronation of a new Pope within the sight of more people than have witnessed all the coronations in the history of the Papacy. As the solemn and majestic ceremonies unfold before a massed crowd of 600,000 in St. Peter's Square, Eurovision cameras will broadcast the event over an international network to some 30 million television viewers in seven European nations. To enable millions of Americans to see the ceremonies the CBS Television Network will present an hour-long nationwide broadcast highlighting the principal features of the event. Recorded on video tape directly from the Eurovision broadcast, and edited in London with on-the-scene commentary by CBS News Correspondent Winston Burdett, it will be flown by jet plane to America for broadcast immediately following tonight's election coverage by CBS News. It will be repeated tomorrow from 10 to 11 am. Be sure to see this historic broadcast on the CBS Television Network. Channel 2



• From 9 to 11 tonight on channel 2, the CBS Television Network presents

## ROSALIND RUSSELL

as the star of a dazzling two-hour television production in the famous role that made her the rave of New York in the gay musical comedy hit

## WONDERFUL TOWN



*Diverse themes are unified  
by insistence on clarity and originality.*

*A newspaper ad:  
John Groth draws an ancient ritual  
with sketchy accuracy...*

*A newspaper ad:  
Lively photograph depicts  
the exuberance of a musical...*

*A trade ad:  
Joseph Hirsch conveys  
Marian Anderson's intensity...*

*A case cover for two books:  
The power of type  
to state a message...*



#### **POWER TO COMMUNICATE**

the same as the *U.S. News and World Report* in 1988.

specifications. These are available separately in the *Specifications* section of the *Software Components* chapter. The *Software Components* chapter also includes a brief description of the *Software Components* and *Software Components* sections of the *Software Components* chapter.

**CBS TELEVISION ©**

# YEARS OF CRISIS WHERE WE STAND

**CBS TELEVISION**



BEST TELEPLAY WRITER, DRAMA OR DRAMA-  
MILDRED'S LOST CHILD: Stephen H. Blythe



BEST DRAMATIC SERIES WITH  
A RECURRING CHARACTERS:  
CIMARRON CITY



BEST LIVE DRAMA WORK:  
THE THREE STOOGES



BEST COMEDY SERIES:  
THE GENE KRUEGER SHOW



BEST DRAMA OR A FILM FOR TELEVISION:  
MILDRED'S LOST CHILD: Charles L. Maigne



BEST DRAMA PERFORMANCE BY A FEMALE:  
MILDRED'S LOST CHILD: Anna Maria Alberghetti



BEST COMEDYTHON FOR TELEVISION:  
BERT AND ERNIE, THE MUPPETS  
Bill Tannenbaum, Director



BEST NEW PROGRAM SERIES OF THE YEAR:  
THE GENE KRUEGER SHOW



FIRST SPECIAL PROFESSIONAL: DR. ZACH  
ON THE GENE KRUEGER SHOW



BEST DRAMA PROGRAM OF THE YEAR:  
THE GENE KRUEGER SHOW



BEST COMEDY PERFORMANCE, MALE:  
BERT AND ERNIE, THE MUPPETS: Bert



BEST COMEDY WRITER:  
BERT AND ERNIE, THE MUPPETS: Bert  
Steve Blum, Director; Jim Henson, Producer;  
Richard Hunt, A. J. Bernstein and Terry Weisner  
The Muppets



BEST TELEPLAY WRITER, DRAMA OR DRAMA-  
MILDRED'S LOST CHILD:  
Albert Greenleaf, Director



BEST DIRECTOR OF DRAMATIC  
TELEVISION: RICHARD LEE: THE GENE KRUEGER SHOW  
Steve Greenleaf, Director



BEST TELEPLAY WRITER, DRAMA OR DRAMA-  
MILDRED'S LOST CHILD: Robert H. Morris, Director



BEST DRAMA COMMENTATOR:  
EDWARD R. MURROW: THE GENE KRUEGER SHOW



BEST DRAMATIC ACTING SERIES:  
THE GENE KRUEGER SHOW

# Thanks

—for giving your best!

Last week the talented and creative people who are attracted to television the largest audiences in the history of our medium, proved outstanding achievement on a number of their own counts. That so many were able to do their best on

## THE CBS TELEVISION NETWORK

before us, and this network was able to win the largest average nighttime audience in each of the 60 consecutive Nielsen Reports since July 1955.



The "Emmy" award-winners are featured in this trade advertisement, using the year's "eye" ads in a new layout.

A 36-page book features the success of the dramatic "Playhouse 90" series—a "long shot" that paid off!

he wouldn't bury the text and render it illegible on the ground that it is inferior anyway. He will insist, instead, that it be better. If no one will write a better text, he will have to learn to write it himself. For having become, in effect, his own client, he will want to be sure that what he has to say will be clearly understood—that this is his primary function.

He will find that the most satisfying solutions to a graphic problem come from its basic content. He will find it unnecessary and offensive to superimpose a visual effect on an unrelated message.

He might even find that writers, too, have a certain skill, and he might enjoy reading them, and making their work legible.

Perhaps the most important thing that would happen is that all those pointless questions about tradition and modernism, whether our typography is American or European, will become properly irrelevant. All of these influences, and many more, will have become part of the designer's total design vocabulary.

If he applies it successfully, the end product will show no traces of having been designed at all. It will look perfectly obvious and inevitable.

If he is more concerned with how well his job is done than he is about whether or not it is "new," he will even win awards for his performance.

But no matter how many honors are bestowed on him throughout his career, he will never mistake the printed page for an art gallery.

At your conference last year, the most stimulating speaker for me, was not a designer at all. He was a semanticist—Dr. Anatol Rapoport of the University of Michigan's Mental Health Research Institute. In trying to analyze our profes-



## Johnson's whole ball of wax is on the CBS Television Network

Starting this Fall, S. C. Johnson will concentrate all of its network television advertising on the network which repeatedly delivers the largest nationwide audiences in advertising.

As the biggest manufacturer of wax polishes in the world, Johnson needs the biggest audiences it can get—and has found them consistently on the CBS Television Network.

For the past three years it has demonstrated the efficiency of its products to an average audience of 27 million viewers, aided and abetted by Red Skelton. In its programming plans for the Fall, it has not only announced the renewal of this popular comedy series, but has increased its product-exposure by ordering two additional nighttime programs.\*

Johnson underwrites its belief in the effectiveness of network television by committing most of its advertising appropriation to a medium still growing at the rate of *200,000 viewers a month*.

This same confidence accounts for the current wave of renewals by America's leading advertisers on the network which in 70 consecutive Nielsen Reports issued since July 1958, has been credited with the largest audiences in all television.



On Post  
Show of the Month  
presents  
JUDITH ANDERSON  
HUME CRONYN  
VIVIEN LEIGH  
and special guest star  
EVA LE GALLIENNE

in Thornton Wilder's Pulitzer Prize winner

# The Bridge of San Luis Rey

A tale of the strange web of destiny  
entwining the lives of five simple characters.  
Also starring RITA GALT, MURRY KASZNER,  
THEODORE Bikel, PETER COOKSON and STEVE HILL  
Produced by DAVID SUSSKIND  
—In color New York on the  
CBS Television Network  
9:30 TO 11 PM S CHANNEL 2

One of a series of "eye" ads,  
announcing the continuation of sponsorship  
by major advertisers.

A drawing by Jacob Landau  
directs attention  
to an important dramatic program

sion, he was pretty close, I think, when he thought of us as intermediaries. He likened us to performers. Actors who speak other people's lines. Musicians who interpret what composers write.

Though he plucked us from the stratosphere and put us in our proper place, he also soothed our ruffled egos by gently suggesting that some performances could be superb.

To the extent that his analysis is correct, it might be useful to quote an old "square" writer on the subject.

I happen at the moment to be working on a reprint of *Hamlet*. Here is what the author demanded of performers:

"Speak the speech, I pray you, as I pronounce it to you... For if you mouth it, as many of your players do, I would as lief the town crier spoke my lines.

"Nor do not saw the air too much with your hand, thus; but use all gently. For in the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.

"Be not too tame, neither. Suit the action to the word, the word to the action... For anything so overdone is from the purpose of playing, whose end is, to hold, as 'twere, the mirror up to nature.

"And let those who play your clowns speak no more than is set down for them. Go make you ready."



## **REMEMBER?**



*Full-page newspaper advertisement,  
with a drawing by Kurt Weihs,  
sums up a year's special news programs.*

*A typical spread of the annual CBS diary (1958)  
illustrated by Carl Erickson*

Monday / 1

December

1 / 7

Saturday / 6

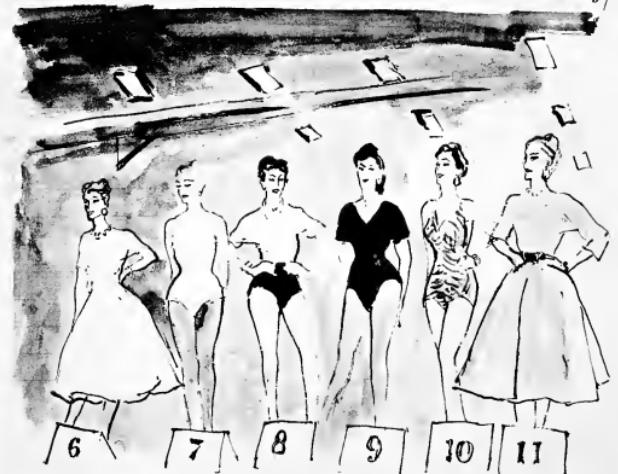
Tuesday / 2

Sunday / 7

Wednesday / 3

Thursday / 4

Friday / 5





*The British artist-journalist, Feliks Topolski, was commissioned to paint Churchill for a newspaper advertisement announcing a new series*

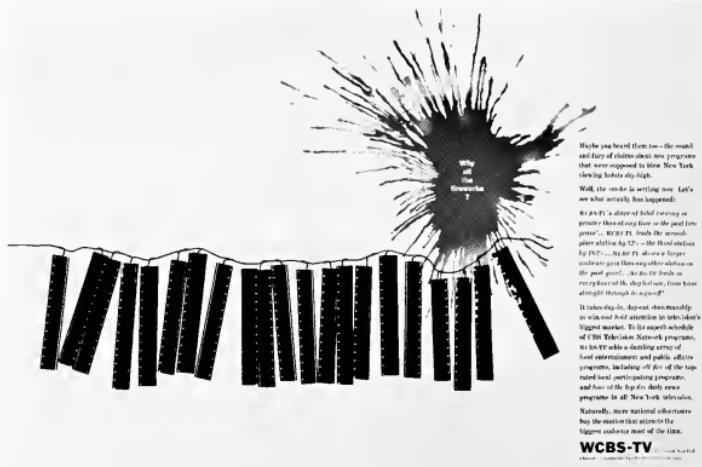
**TONIGHT AT 6 ON CHANNEL 2**

## **"Man of the Century"**

a full-hour dramatic summary of the career of Sir Winston Churchill, the first production on  
**"The Twentieth Century"**

a new weekly series of brilliant documentary reports depicting the world-shaking events and towering personalities that are shaping our era.

**A CBS TELEVISION PREMIERE**



Maybe you hear them too - the sound and fury of children about new programs that were supposed to blow New York City off its feet. Well, the order is writing now. Let's see what actually has happened.

WE ARE TV's answer of bold viewing in greater than any time or the past five years... WE ARE TV finds the smooth place in the program line-up, the smoothness by PERT... WE ARE TV always a larger audience gives these explosive shows on the air, and the audience grows in every hour of the day... and, from year alongside through to year!

It takes days, days... days... months... to build up that kind of momentum. We are TV and its unique combination of CBS Television Network programs, WE ARE TV, with a dazzling array of local entertainment and public affairs programs, including the most highly rated local participating programs, and hours of the top 40 daily news programs, plus the most popular movies. Naturally, more national advertisers buy the most valuable airtime in the biggest audience areas most of the time.

**WCBS-TV** THE BIGGEST AIRTIME IN THE BIGGEST AUDIENCE

*New programs on a local television station are dramatized in this trade ad.*

*Two drawings by Ben Shahn illustrate completely different program types: a drama and a documentary*

## PLAYHOUSE 90

Television's distinguished 90 minute weekly dramatic program opens a brilliant new season with the thrilling story of Spain's greatest bullfighter



## THE DEATH OF MANOLETE

starring **JACK PALANCE**  
**SUZY PARKER**

Produced by Martin Manulis in Television City

**9:30 TONIGHT**

live over the CBS Television Network **®**

**ON CHANNEL 2**

*Ben Shahn*

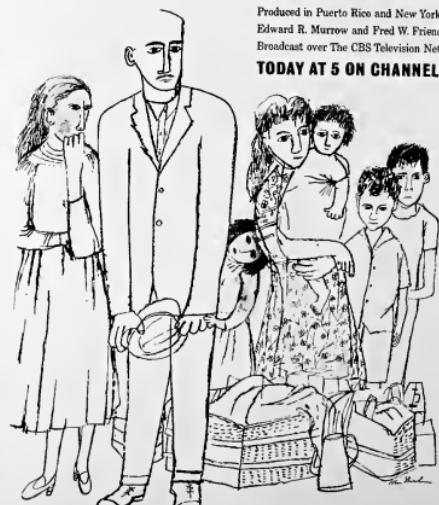
**SEE IT NOW** brings you a report on Puerto Rico's dramatic efforts to raise her living standards, and surveys the various problems caused by the mass migration of her people to the United States. See

## The Puerto Ricans

**-AMERICANS ON THE MOVE**

Produced in Puerto Rico and New York by Edward R. Murrow and Fred W. Friendly. Broadcast over The CBS Television Network

**TODAY AT 5 ON CHANNEL 2**



quiet private house. Eight cooking facili-  
ties. Bath room little used. Telephone. Near Under-  
ground. £3 15s.—Wes. 0664.

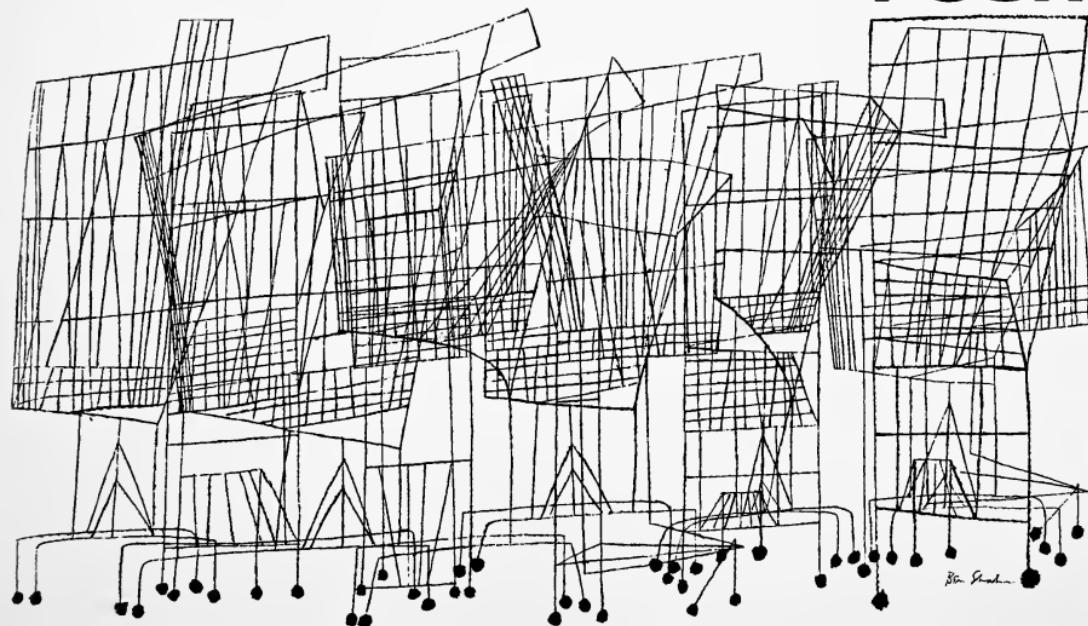
**ANYONE POSSESSING INFORMATION**  
about the case of Rees Mathry, an innocent  
man convicted of murder, please contact R.  
Mathry at 611 River Street.

**DISTRESSED GENTLEFOLK'S AID ASSOCIA-  
TION** appeals for widow of professional  
man aged 77 living alone fractured spine and

**DU PONT SHOW OF THE MONTH**  
PRESENTS A.J. CRONIN'S MYSTERY  
"BEYOND THIS PLACE"  
STARRING FARLEY GRANGER,  
BRIAN DONLEVY, PEGGY ANN GARNER,  
HURD HATFIELD AND SPECIAL  
GUEST STAR SHELLEY WINTERS.  
LIVE ON CBS TELEVISION @  
NOV. 25, 1957, 9:30-11 PM, CNYT  
SPONSORED BY E.I. DU PONT  
DE NEMOURS & COMPANY



# THE BIG PUSH



THIS SUMMER America's consumers will fill their shopping baskets fuller than any summer in their history. And they will fill them with the products they know best—the brands they see on television.

Last summer they spent nearly 10 per cent more than they did the previous winter—7 per cent more for food; 12 per cent more for household appliances; 15 per cent more in department stores and nearly 8 per cent more in installment purchases.

For the television advertiser, each summer becomes more inviting than the last.

Each summer the average family spends more time watching television.

Each day 8,000 new families join the vast television audience, and by July the number of television homes in the country will total 40,300,000—nearly 3½ million more than last July.

And each summer CBS Television brings to its advertisers bigger audiences than the summer before and larger than any other network.

CBS Television advertisers are better prepared for the big summer sales push than ever—in fact, this summer 14 per cent more of our winter advertisers will be on the air than a year ago.

These are compelling facts for an advertiser who is debating when or where to launch his new advertising campaign.

Clearly the time to start is now; the place...

**CBS TELEVISION**



7:00 *The Last Word*  
of the Year-Mile



7:30 *A Sunday Evening*  
Report from the  
Taste of the Year



8:00 *How the  
People Live*



9:00 *The Show That  
Tells You*



9:30 *Family Circus* and  
*It's a Picnic*



10:00 *Wednesday Evening*



10:30 *Wednesday's Child*  
Coming Up Next



11:00 *The Late Show*  
with *Edgar Bergen*



11:15 *The Late Show*  
with *Edgar Bergen*  
9:30-11:15 PM

Every eye on Channel 2

*The single column strip  
is typical "stack" ad of one evening's programs.*

*A trade ad features a success story  
of spot television announcements*

This  
little pig  
went  
to market...



thanks to **KOIN-TV**. And his stock soared. Let agencyman W. J. Mackay of Miller, Mackay, Hock and Hartung tell you the real-life success story of **Bar-S Holiday Ham**, a luxury item in search of a market.

"Bar-S was virtually unknown in the Portland, Oregon market, and had major competition to overcome. We tried various advertising approaches, but none succeeded, until we turned to television, on **KOIN-TV**. Then, the consumer demand was so marked—and so immediate—that Bar-S was able to increase its distribution widely, not only in Portland but throughout the entire valley area. As a result, Bar-S enjoyed a healthy 60% sales increase in 1956 over 1955...all the more impressive when you consider that it was accomplished in a period of slightly over six months!"

Unusual? Not at all. **Bar-S Holiday Ham** is no different from the hundreds of other products and services, large and small, which expand their markets and create new markets by using one or more of the 13 television stations (and the regional network) represented by **CBS Television Spot Sales**. *Good spot to be in!*

Representing stations in New York, Boston, Chicago, Atlanta, Los Angeles, San Francisco, Seattle, Denver, Kansas City, Indianapolis, and the **Midwest**, **Barber, Belding, Smith & Holden, North Eastern, WGN-TV, Indianapolis, ABC-TV, Salt Lake City, and KTS-TV** (affiliates) **Business with Milwaukee, KOMO-TV, Portland (Oregon), KOM-TV, and the Park Television Pacific Network**.

**CBS Television  
Spot Sales**



"He must know  
/ a good spot"

Young & Rubicam has won the ABC broadcast, where the placement of spots of great information, are measured quarterly by picking the best stories based on the ratings in the market. Their decisions reflect the findings of ABC's own research department, and the wealth of market and station data supplied by CBS Television Sales.

During the past year, Young & Rubicam has selected spot advertising on KTLV-TV, CBS Lake City, for each spot advertisement an American Home Products, Sunbeam Mattress, P. Lorillard, Northern Tools and Japan Tre.

Good spot to be in? Young & Rubicam thinks so. And as the 140 different stations spot, advertising executives nationwide compete on the 100 television stations and the regional networks represented by



"He must know  
a good spot"



Their share? In Philadelphia, NBC has placed 16 toppling ads on WCAU-TV during the past year, including such favorites as Lester Burnham, America Today, Weekend, Crisis of Mind, Liberty Mutual, Deloitte and California Oil.

**CBS TELEVISION SPOT SALES**  
in New York was handled by Philadelphia, while in Washington, Boston, Cleveland, and Detroit, under the direction of New York. Broadcast sales in New York and in Philadelphia, 100-1000-1000, April 10. Broadcast sales in Boston, and in Cleveland, 100-1000-1000, April 10. Broadcast sales in Detroit, and in Washington, 100-1000-1000, April 10. Broadcast sales in Philadelphia, April 10.

"He must know a good spot"



So from the J. Walter Thompson Company, one of the nation's leading advertising agencies. Experts at selecting the most cost-effective television stations, the J.W.T. consultants have also researched the instant market and software research. Facts carefully compiled by their own skilled researchers, the information data supplied by J.W.T. Television Test Index.

As reported, J. Walter Thompson has bought spot schedules on WXYZ-TV, Charlotte, for 10 of its channels during the past year. It includes such major networks as NBC, CBS, Eastern, Kodak, Ford, Service, Super Page, Super 7, and West Coast Banking Company.

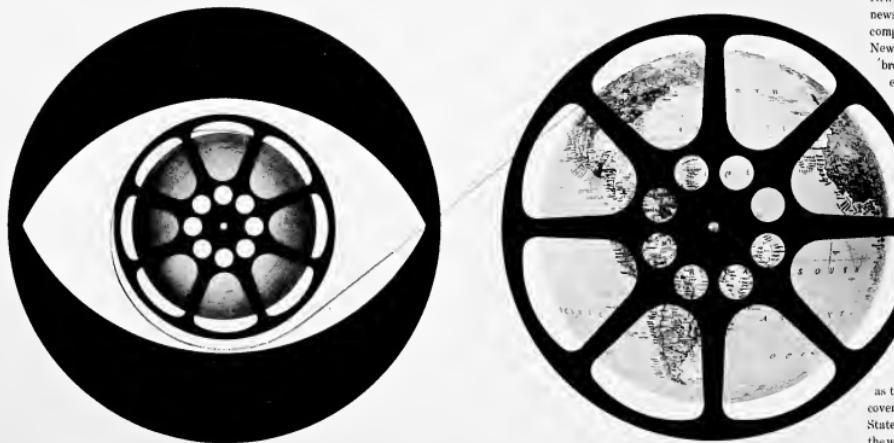
For more information, call 704-333-1000, and for the different regional offices, call 704-333-1001.

**CBS TELEVISION SPOT SALES**

*A series  
of humorous double-page trade ads  
illustrated by Jan Balet.*

*Another variation of the "eye" (far right);  
a selling ad  
for the film division of the company*

## ***Newsfilm tells the world...***



*Newsfilm* is global not only in its coverage of news, but also in its distribution. There are subscriber stations around the world. In England, Denmark, Holland and Luxembourg. In Australia and Japan. In Hawaii and Alaska. In Canada, Cuba, Mexico and Argentina.

There are three basic reasons for *Newsfilm*'s worldwide growth. Its news coverage is fast, professional, complete. It is a product of CBS News, known the world over as 'broadcasting's finest newsgathering organization. And third,

*Newsfilm* is the *only* news service produced especially and exclusively for the use of television stations.

One major subscriber to this service is Independent Television News Limited, the network news service for Great Britain's commercial television system. According to Editor Geoffrey Cox of ITN: "*Newsfilm* has been of immense value to us.

We have been able to rely on it with complete confidence as the foundation of our foreign coverage... not only in the United States but throughout the rest of the world. Particularly, *Newsfilm*'s reporting of major happenings has been outstanding."

A word to the worldly-wise: *Newsfilm* is available to *all stations*, at home and abroad. Get complete information from...

**CBS TELEVISION  
FILM SALES, INC.**

...the test film program for all stations



# *There's more to Florida...*



*Almost everything in Florida—from its fauna and flora to its economic outlook—is different. It's the only state with above-average indexes for all major cities (Sales Management High Spot Cities, May)... and within Florida the Highest Spot City is Jacksonville. Retail sales here are running about five million dollars a month ahead of 1957, and January-April bank clearings were more than nine million dollars ahead of the same period last year.*

***There's more to WMBR-TV!*** In this economic paradise, WMBR-TV maintains its audience lead by wide margins. Consider, for example, local news programming. WMBR-TV's 8:45 am News has a 206% lead over the competition. The One O'Clock Report beats competing news by 265%. WMBR-TV's 6:30 pm News commands a 38.5 rating and a 283% lead over competing news. And its Eleven O'Clock Report smashes the competition's news with a 663% lead. In news as in everything else, it's no news that there's much, much more to...

Channel 1, Jacksonville - **WMBR-TV**

An Affiliate of the CBS Television Network

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



## watch closely!

Television audience statistics may be even more bewildering in this record year. If you don't watch them very carefully all the time.

Take the question of measuring a program's popularity. Do you count the *total audience*, the number of people who tune in during the course of a program (including those who tune out after sampling it)? or do you measure the *average audience*—the number of people who watch it during the average minute?

Without a single pause, you can count a number of its *average audiences* you can arrive at if you use a different set of figures.

The *total audience* measurement can produce the most reticent of numbers. But the *average audience* concept has far greater value for a sponsor. Because it is a much more accurate index of the number of people who have seen an advertising message, it has clearly gained more acceptance in the industry.

For example, in the fall of 1971, CBS' *60 Minutes* had an average audience of 14.8 million people. At the same time, *60 Minutes* was the most-watched program in the country.

Moreover, *60 Minutes* plays in 12 of the top 20 television markets. That means that the *average audience* is record.

A record that *comes* from CBS' **CBS TELEVISION**, the world's largest audience medium.

\*All data based on 1971 Average Nielsen 54-55 April '70

\*On this basis (as CBS Television comes out ahead with 9 of the top 20 daytime programs, 8 of the top 20 nighttime programs, and averages both day and night 1 million more viewers than the second ranking network).

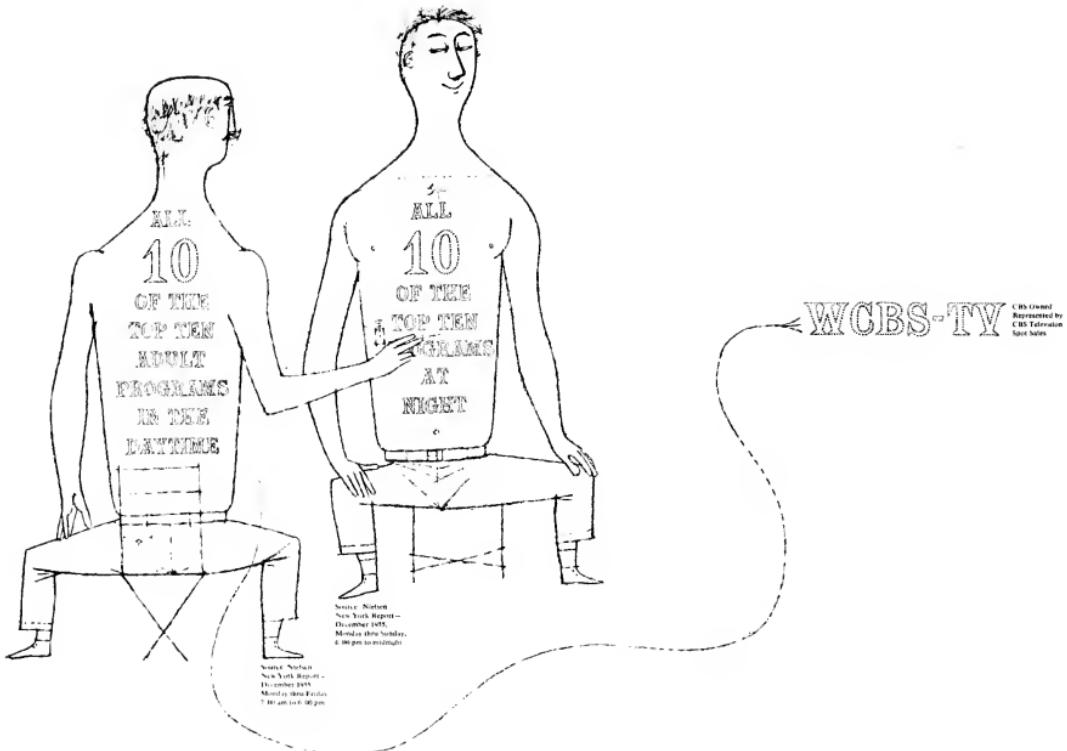
## "THE SECRET LIFE OF DANNY KAYE"

is an unforgettable experience marking a most unusual television debut in behalf of the United Nations International Children's Emergency Fund. Today you will follow the joyful trail of Danny Kaye at his best as he entertains the children of Italy, Greece, Yugoslavia, Switzerland, Turkey, Nigeria, Spain, Morocco, France, England and Israel at the request of UNICEF. For an hour and a half through the cameras of "**SEE IT NOW,**" produced by **EDWARD R. MURROW** and **FRED W. FRIENDLY**, you will see the upturned faces of these children transfigured with delight as Danny clowns his way into their hearts on this unique program **TODAY AT 5** on **CBS TELEVISION • CHANNEL 2**



*A trade ad on different ways  
of reading audience ratings,  
with a photographic montage  
by Arik Nepo.*

*The drawing by David Stone Martin  
announces a UNICEF program*



*Contrasting approaches:*

*Whimsical treatment of a theme for a local television station...*

*Stark photo for a newspaper ad...*

*Typographic wit in an ad for a New York station*



**OUR MR. SUN** See this exciting hour-long program which depicts what man has learned about this fiery source of energy and life. In color and black and white  
00:00 pm CBS Television WAAA-TV **CHANNEL 00**



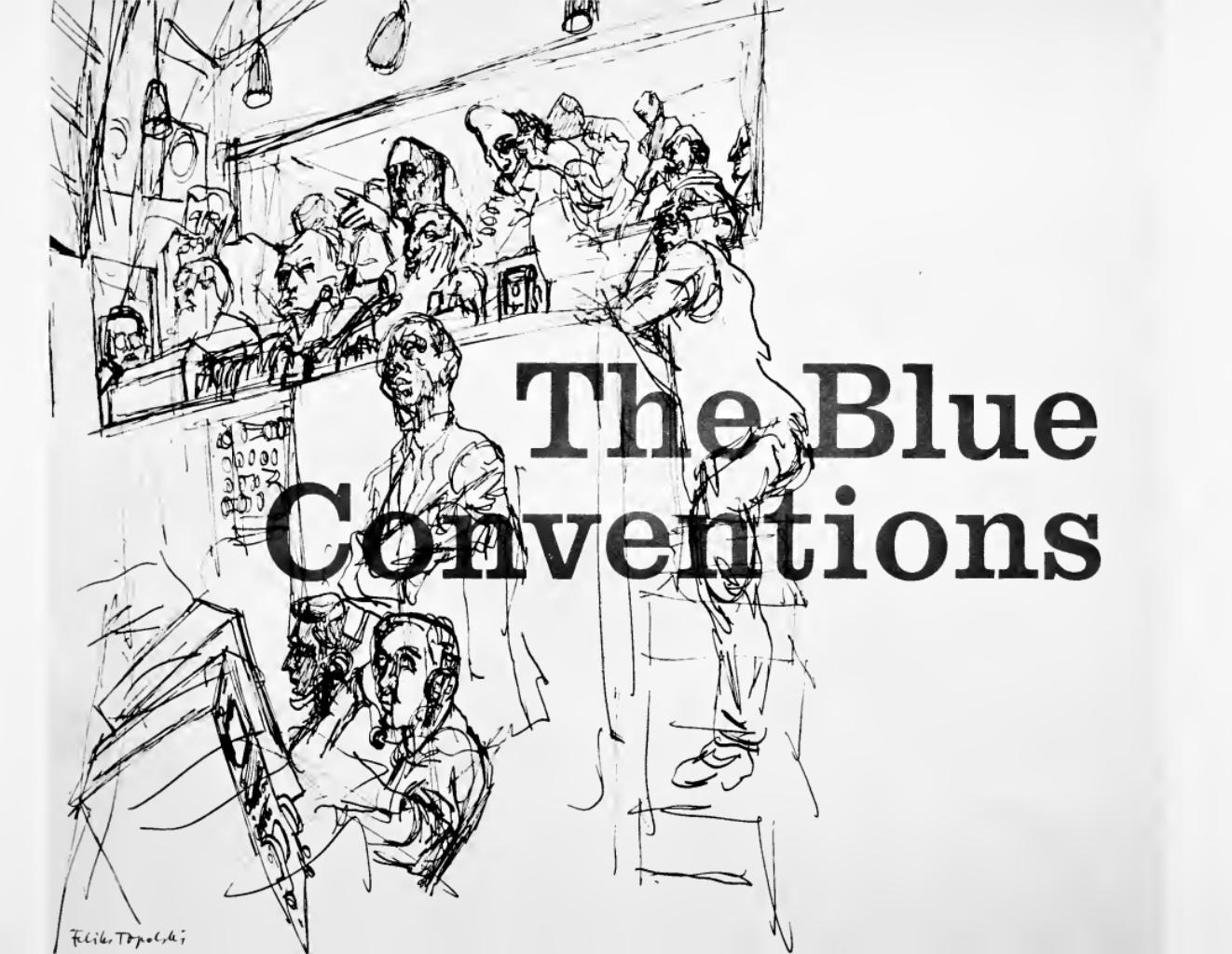
impossible? <sup>2</sup> In New York, it's  
not only possible, it's mathematically correct.

In this right-of-the-clock, seven station market,  
WCBS-TV, Channel 2, is the number one station—  
by an almost insurmountable margin!

Clearly, WCBS-TV is for an away from New York  
feels. And it's also clear that WCBS-TV should  
be your station, too. Check it out.

WCBS-TV, New York's CBS Number One  
monitored by CBS-TV's Nielsen





# The Blue Conventions



*Cover and sample pages  
of a 48-page report  
on the television coverage  
of the 1956 political conventions,  
illustrated by Feliks Topolski*



major issue of the campaign in a special series of eight half hour Wednesday night programs entitled "Pick The Winner."

Throughout each week, 2 hours and 20 minutes of the network's eleven scheduled news programs were being devoted primarily to the latest reports on the progress of the candidates and the campaign. In addition, the television audience kept posted on the developing political situation each Sunday afternoon between 5 and 6 with "Face The Nation" and "Roundabout '56," the network's public affairs programs presenting "live" interviews with the leading spokesmen of both parties together with analyses by CBS News commentators.

Temporarily idle during the two conventions, the 12 man mobile unit of the CBS News Campaign Cascades resumed its hot pursuit of Democratic and Republican candidates as they sped across the country appealing for the support of the voters.

Ahoring to its practice of previous years the network arranged to provide the fastest and most complete coverage of the election by re-assembling the same team of CBS News reporters and analysts who covered the conventions. In 1952 television's

*To reproduce faithfully  
the pen-ink-pencil-wash techniques  
of Feliks Topolski,  
the "Blue Conventions" book was printed  
in four colors on blue-gray paper*



Each party allocated an afternoon to "Ladies' Day" during which various women high in the party councils addressed the delegates. At the Democratic "Ladies' Day" assistant Governor Frank Clement, Democratic keynoter, announced: "I don't know how many people are now watching television, but they are probably all women, and I know they will be interested in seeing the pleasant proceedings that are now about to take place."

Both parties held stop watches on the floor demonstrations and called time on their speakers.

At the outset of the Democratic proceedings, Permanent Chairman Sam Rayburn announced that all demonstrations would be restricted to 30 minutes and seconding speeches to 5 minutes each.

Republican Chairman Joseph Martin acted similarly, confining the seconding speeches for the Vice Presidential nomination to 3 minutes. Although these restrictions were not uniformly observed, the speeches were generally held within their time limits. The demonstration following Governor Stevenson's nomination exceeded its prescribed limit by 2½ minutes. Observing the principle of "equal time and treatment," Rayburn permitted the Harriman



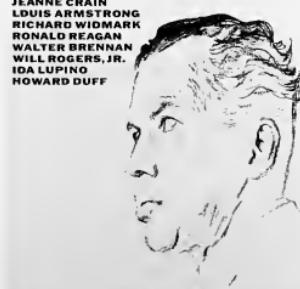


Nomination by acclamation



SEE THESE GREAT PERFORMERS  
IN PERSON CELEBRATE  
THE 6th ANNIVERSARY OF  
**THE ED SULLIVAN SHOW**

KATE SMITH  
LOU COSTELLO AND DESI ARNAZ  
GREGORY PECK  
RED SKELTON  
MARGE AND GOWER CHAMPION  
HARRY BELAFONTE  
JOHNSON AND WARD  
JAMES MASON  
RISE STEVENS  
EDDIE CANTOR  
EDWARD G. ROBINSON  
FRANKIE LYMON  
ADRIENNE AND COSTELLO  
ERNEST BORGnine  
VIRGINIA MAYO  
CATHERINE AND BOB CROSBY  
JACK PAAR  
THE EVERLY BROTHERS  
TAB HUNTER  
ROBERT STACK  
JOHN DALY  
SAM LEVISON  
RICHARD CARMAN  
TEX AND JINX McCRARY  
MICHAEL O'SHEA  
JEANNE CRAIN  
LOUIS ARMSTRONG  
RICHARD WIDMARK  
JOHN LEWIS  
WALTER BRENNAN  
WILL ROGERS, JR.  
IDA LUPINO  
HOWARD DUFF



*All in a day's work:*

*Children's morning program*

*-a presentation.*

*Report on a continent*

*-a promotion kit cover.*

*Folksy morning commentator*

*-cover for a program booklet.*

*Evening entertainment*

*-a newspaper ad.*

*Mid-East program promotion kit cover*



SEE IT NOW  
WITH EDWARD R. MURROW  
PRESENTS  
**REPORT FROM AFRICA**

THE PICTURE OF  
AFRICAN INDEPENDENCE  
APPROVED BY THE  
FEDERAL BUREAU OF INVESTIGATION  
FEBRUARY 1, 1957  
SPONSORED BY  
THE COUNCIL OF THE  
CBS TELEVISION

# EGYPT- ISRAEL

SEE IT NOW PRESENTS A SPECIAL HOUR-AND-A-HALF REPORT ON THE CRISIS IN THE MIDDLE EAST WITH EDWARD R. MURROW  
AND HOWARD SMITH TUESDAY EVENING, MARCH 13, 1956, FROM 8:30 TO 10:00 P.M. CNYT, ON THE CBS TELEVISION NETWORK

*(The nature of communication provided the theme for the Ninth International Design Conference held in Aspen, Colorado, June 21-27, 1959 which was attended by an outstanding group of international scholars and designers. These included the noted microphotographer, Dr. Roman Vishniac; Prof. Lancelot Hogben, the distinguished mathematician; Prof. S. I. Hayakawa, the eminent semanticist; and the well known British scientist and industrialist, L. L. Whyte. Mr. Golden was among the American designers invited to present papers before the Conference and to take part in the closing panel discussion. The text of his paper as well as excerpts from his remarks on the panel follow.)*

## **Visual environment of advertising**

I happen to believe that the visual environment of advertising improves each time a designer produces a good design—and in no other way.

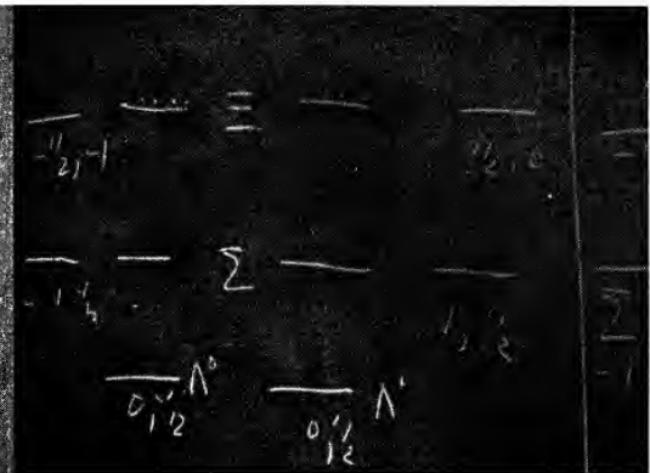
There may, indeed, be some cause for concern about the chaos the designer is bringing to the visual environment of advertising.

I think we tend to do this each time we leave our work for the lecture platform or the typewriter. We tend to overstate our case in the most complicated manner, and to confuse the simple purpose of our perfectly honest, useful, little craft with the language of the sociologist, the psychiatrist, the scientist, the art critic, and sometimes even the mystic.

The obvious function of a designer is to design. His principal talent is to make a simple order out of many elements. The very act of designing exposes elements that are inconsistent and must obviously be rejected. When he is in control of these elements he can usually produce an acceptable design. When

# A Conversation with Dr. J. Robert Oppenheimer

Director, Institute for Advanced Study, Princeton, N.J.



Tonight on "See It Now"

edited by Edward R. Murrow and Fred W. Friendly

10:30 on channel 2

# BACK TONIGHT



## JACK BENNY

7:30 PM, CHANNEL 2 CBS TELEVISION

originating from Television City, Hollywood

*Drama and humor of a time:*

*The simplicity  
of a photographic document...  
The polished elegance  
of a René Bouché portrait*

someone else controls them the best he can produce is a counterfeit. This is why at some stage of his maturity he feels the need to have a voice in the content itself. If the advertising designer begins to "examine the purposes to which this vast communications machinery is put" (as a prospectus for this conference suggests), he can run headlong into his basic conflict with the business world—a dissatisfaction with the content he is asked to transmit.

For Business the question of content is very simple. Its objective is reflected in its most important single printed document—the Annual Report. This is the yardstick by which all its decisions are measured. If the Report is unfavorable for very long the business will cease to exist. Whatever contributes to its success is right. Whatever endangers the financial statement is wrong.

Thus the morality of Business is clear and reasonably defensible. The morality of the businessman may be something else again, but as Business gets bigger and bigger, his morality is less and less operative. The man himself tends to disappear and in his place the Corporation Executive begins to emerge.

His first responsibility is to the Corporation and not to society. He would say that in our economy what is right for the corporation must inevitably be good for society, because the successful corporation provides more employment, more products and services, and higher tax payments which pay for still more social services. So without having to make a single social decision the corporation executive can tend strictly to business with the comforting assurance that no matter how it is conducted (short of public scandal), his energies will be socially useful—if the business is sufficiently profitable.



Last Saturday night CBS Television presented the second\* most popular hour-and-a-half program of the season, "The Caine Mutiny Court-Martial" ... and brought into still sharper focus the picture of CBS Television as America's favorite source of exciting entertainment.

*The theme:  
Success story of a television program  
The artist:  
David Stone Martin*



*Overnight fame  
for anonymous people:  
A double-page trade ad  
on a popular quiz program*

The dilemma of the literate advertising designer is that emotionally he is part small businessman and part artist. He isn't strong enough to cut himself off from the world of business to make the personal statement of the artist. He isn't a pure enough businessman to turn his attention completely away from the arts.

He somehow wants the best of both worlds. He becomes a kind of soft-boiled businessman.

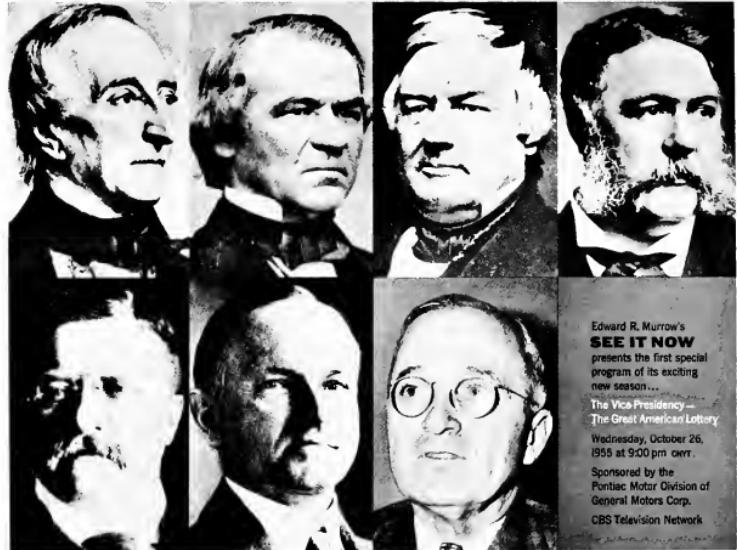
When he turns to Business he is told that the content of our time is The Fact. The Fact of Science. The Fact of Business. The Fact is beyond suspicion. It has no views on Art, Religion or Politics. It is not subject to anyone's opinion. It can be measured and tabulated. It is non-controversial.

In an era of mass-marketing, controversy is assumed to be bad for business, for no potential consumer must be offended. Though Business may have no legitimate interest in people, it has an abiding interest in consumers.

The designer for the most part would be willing, I think, to accept The Fact as the content for his work. But he soon discovers that despite the prattle of the public relations expert about "lean, hard facts," the designer is seldom called upon to work with them.

For Business wants him to help create an attitude about the facts, not to communicate them. And only about some of the facts. For facts in certain juxtapositions can offend some portion of the market.

So he finds himself working with half-truths, and feels that he is not using all his talents. He finds that he is part of a gigantic merchandising apparatus in which the media of mass communication have reached a miraculous degree of technical perfection and are being operated at full speed to say as little as necessary in the most impressive way.



*The importance of public office  
is emphasized by the documentary styling  
of a brochure  
(containing script and film clips)  
and a promotion kit cover*

Edward R. Murrow's  
**SEE IT NOW**  
presents the first special  
program of its exciting  
new season...  
  
The Vice Presidency —  
The Great American Lottery  
Wednesday, October 26,  
1955 at 9:30 pm cett.  
Sponsored by the  
Pontiac Motor Division of  
General Motors Corp.  
CBS Television Network

*A photograph  
of a New Jersey backyard  
provides the cover  
for this  
quarterly reference booklet*



And this, too, is what the advertising designer is called upon to do. If he can adjust himself easily to this framework he can work very happily, and may even be handsomely rewarded for his efforts.

If he is reluctant to accept the role of a propagandist for business, but looks further for a deeper meaning for his work, he might find greater solace on the psychiatrist's couch than he will in Aspen.

There is one inviting avenue of escape that seems to give comfort to an increasing number of designers, and certainly to almost all the younger ones. It is that wonderful panacea that came to full flower in a disturbed postwar world: the abstract expressionist school of painting. It is in itself a Fact. It is acceptable because it is Art.

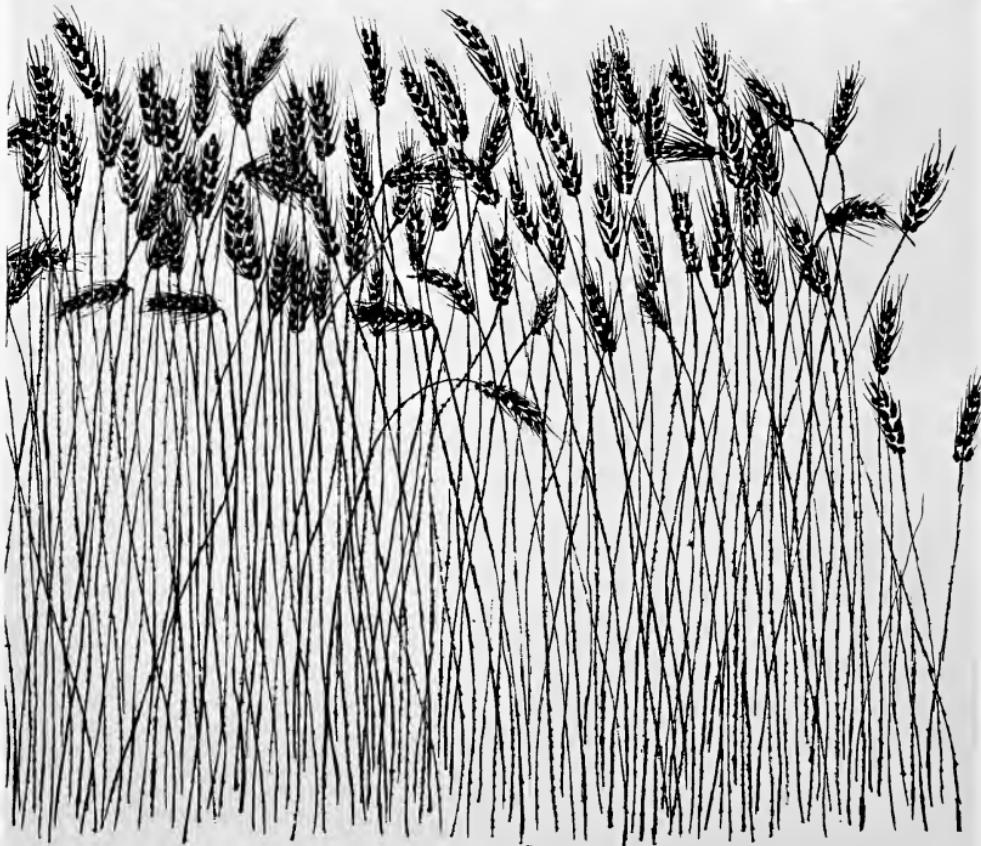
Business can accept it because it is successful, and oddly enough "safe" since it says absolutely nothing. The cynical advertising designer can embrace it because it can help him demonstrate his independence of content. The young designer finds it a wonderful shortcut—a do-it-yourself Art. And anyone can find delight in its total concentration on technique.

But I doubt the necessity to search in so many fruitless directions for a solution to the designer's plight.

Once he stops confusing Art with design for Business and stops making demands on the business world that it has neither the capacity nor the obligation to fulfill, he'll probably be all right. In fact I think he is pretty lucky. In the brave new world of Strontium 90—a world in which craftsmanship is an intolerable deterrent to mass production—it is a good thing to be able to practice a useful craft.

It is a craft that is susceptible to further growth and that can so far do something that neither the Management Execu-

# Harvest



*Cover of a folder  
and a  
double-page advertisement  
with drawings by  
Ben Shahn*

# Harvest

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new antennas bringing the total number of television homes to 34,567,000.

The average television family spent more time watching its screen than ever—*5 hours and 20 minutes a day*.

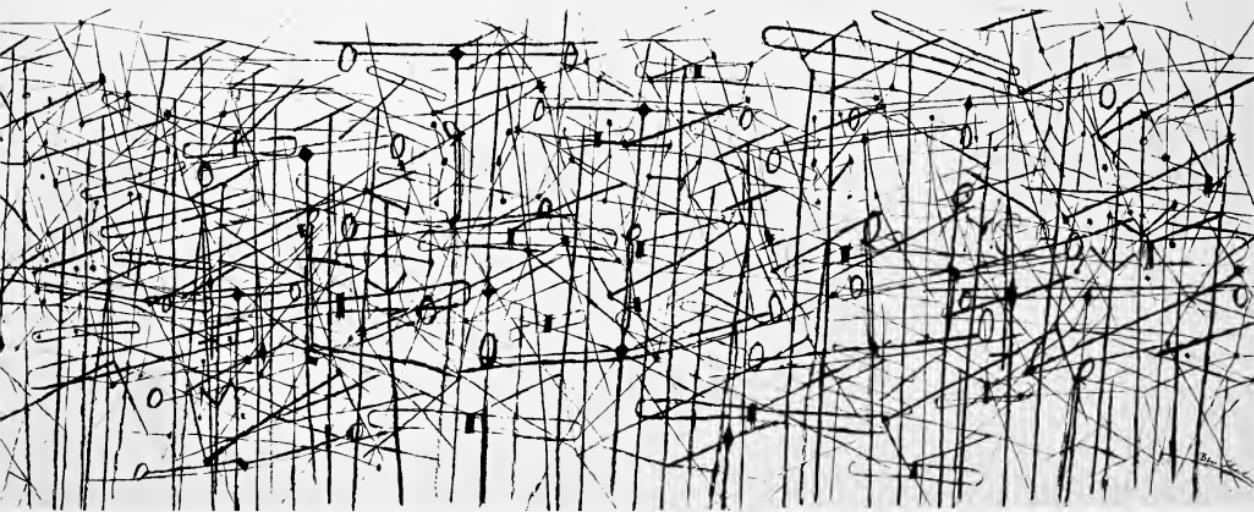
Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Today CBS Television delivers more homes for less money than any other network, and in comparison with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested \$165,268,000 over the past 12 months—a 20% greater investment than was made on any other network.

By demonstrating television's ability to move our expanding national product into the American home *most efficiently*, CBS Television has become the world's largest single advertising medium.

## THE CBS TELEVISION NETWORK





after you...

It was pretty nice of the ABC Television Network to salute its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

We had intended doing the same kind of thing earlier this season when they launched some very exciting program ideas.

But they beat us to it—just as they beat us to *Disneyland*.

When competing networks applaud each other the applause is genuine; for each success is a fresh demonstration of the value of network television to the audience and the advertiser.

Only through network television can 65 million people share simultaneously the pleasure of NBC's memorable *Peter Pan* . . . or discover a great comic like George Gobel.

Only through network television can an advertiser reach 11 million people each week as economically, for example, as he can on *I Love Lucy*—another network developed program.

The steady improvement of television is due not so much to the enormous investment of money, time and effort as it is to the constant goal of network competition.

This is the heart of the American system of broadcasting. This is why television builds larger audiences each year.

And this is what has made television in America the world's largest advertising medium.

**The CBS Television Network**



*Ludwig Bemelmans  
illustrates a network announcement.  
Joe Kaufman's drawing  
promotes local sales of television time*

tive nor the electronic computer can do.

If he doesn't like the end his craft serves, he can probably find a client whose products or services seem worthwhile. He can "improve the visual environment of advertising" by a flat refusal to do bad work for anyone, and thus maintain the standards of his craft.

He can take pleasure in the fact that the performance of his colleagues in graphic design is improving all the time.

He can even take pleasure, as I do, in the fact that a number of designers are beginning to watch their language.

Maybe they realized that we were beginning to frighten our clients by our strange literature. (After all, it wasn't very long ago that clients were suspicious of any advertising design that merely looked handsome.) Maybe they are finding work more rewarding than talking about it. But whatever the reason, I think (and hope) that there is a detectable change in the climate which once produced the young man who wanted to change the course of the graphic arts.

Even Leo Lionni has become weary of his preposterous invention of the New Renaissance Man, and is ready to embrace anyone who can do one thing well rather than many things badly.

Will Burtin has announced that he just doesn't care whether or not typography is an Art, so long as it does what it is supposed to do.

Saul Bass had admitted that "our typographic designs are . . . ridiculously small expressions of a profound cultural pattern."

Even this present conference concedes that the only way to demonstrate the process of communication "by Image" is by visual exhibit.

It may be useful, however, to reconsider this simplest, most



## TARGET

In 1955 CBS Television achieved a nine-year objective: delivering the most popular programs to the largest audience at the lowest cost in all television.

**"what's  
Steel  
doing?"**



FRONT: The United States Steel Corporation  
comes to distinguished television program  
"The United States Steel Show" on CBS Television.

Front page news of the day may be heard  
every evening on the CBS Television  
Network during the month of June.

CBS Television broadens a majority of the news

CBS Television's day-long news service

For the news star on other networks, and in  
competition with its major competitor, CBS  
has more stars than any other network.

CBS Television's television news service  
over the past twelve months - 95% more than

was presented on the second ranking network.

During the past month, CBS has had more  
than 100 million television viewers. CBS  
is a leader in television news. CBS is the  
leader in news communication - a daily average of  
11,000,000 television viewers. CBS is the leader in  
television news. CBS is the leader in news  
communication. CBS Television continues to  
lead in news communication. CBS is the leader in  
television news.

That is to say, everything that the American  
newspapers write about the traditionally  
newspaper news, CBS Television is doing.  
And that is why CBS Television is regular  
in its report on American life.

CBS TELEVISION

valid, of our group activities. We have annual competitions in which we give each other awards and, by demonstration, set standards for our craft.

This is a sincere but disconcerting activity of perhaps questionable value since the criteria of these exhibitions are usually so poorly defined. Their purpose is to impress and to educate the business community and to honor practitioners in our field.

Yet, who hasn't heard the familiar client refrain: "I don't want an ad that will win a medal. I want one that sells." And who among us hasn't said with some embarrassment, "Sure it's nice to get a medal, but they gave it to me for the wrong job." Obviously we aren't talking to each other very clearly in our exhibitions either.

Let me try to summarize my own experiences as a juror.

In a relatively small regional show the generous jury found no more than 30 pieces they thought were worth hanging—and only two that seemed to merit recognition. The exhibition committee was aghast. They instructed the jury to hang a predetermined quota of 80 and to award 12 prizes. The jury was thus forced to give its endorsement to pieces which in their opinion had no merit whatever, and an incompetent piece of work could thereafter be cited as having set a standard.

In another regional show the jury awarded 9 of 10 prizes to a single man. He was clearly brilliant in every category. The exhibition committee explained that it was not only "unfair" to the others, but that it would so alienate the other local advertising agencies that they would boycott future competitions. The brilliant young man was awarded 2 prizes.

In a large exhibition with a large jury "democratically rep-



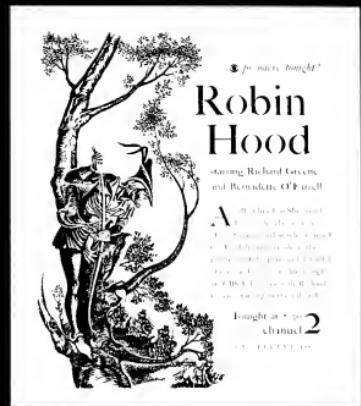
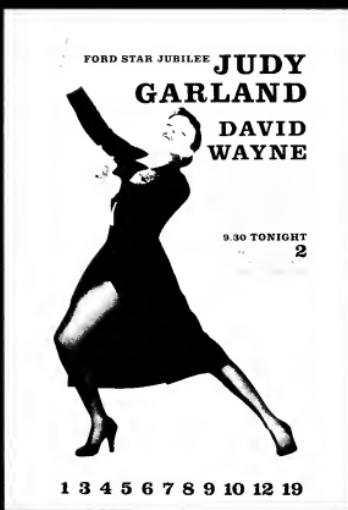
See movie schedules September 26, 1961  
For more details, turn to page 2

CBS Television presents the premiere tonight of an adult and provocative dramatic series of the old West

## GUNSMOKE

starring James Arness

Hailed by critics as the "High Noon" of broadcasting when it first entered millions on radio, you are certain to be caught up in the tension which hangs over a sun-baked frontier community, and to applaud a new star on television. **Tonight at 10, channel 2**





"CBS would appear to have a winner!"

FATHER GOES WEST

"Got off to a fine start!"

N.Y. DAILY NEWS

"Top notch quality...superb photography, realism and pacing..."

BY GENE KELLY, STARS

"Will withdraw its Western competition!"

C. W. MALLORY

"The best (of the new candidates)..."

BY ROBERT T. HORN

"Loaded with suspense, full of realism, authentic..."

BY ROBERT T. HORN

"An irresistibly funny television series!"

BY ROBERT T. HORN

"A very funny and well done show...Silvers is a great comedian"

BY ROBERT T. HORN

"Packed with humor... (Silvers) is superb!"

BY ROBERT T. HORN

"We haven't laughed so much in years... Silvers... will be the comedy standout of the 1955 season!"

BY ROBERT T. HORN

"Perfectly wonderful!"

BY ROBERT T. HORN



"Triumphant production"

BY ROBERT T. HORN

"There's never been anything like the one woman show staged by Judy Garland... over CBS... pure magic. CBS had the best spectacular to date!"

BY ROBERT T. HORN

"Will go down as another triumph... an hour-and-a-half of excellent television!"

BY ROBERT T. HORN

"She proved herself as great a performer on television as in the movies and on the stage!"

BY ROBERT T. HORN



"Rousing entertainment... first rate..."

BY ROBERT T. HORN

"The answer to those who have been crying for entertaining quality shows for youngsters... of interest to old and young alike!"

BY ROBERT T. HORN

## AS ADVERTISED

The excitement of the critics over the new CBS Television programs was matched by the enthusiasm of the audience. (More people, for example, watched the first "Ford Star Jubilee" than any other 90-minute program on any network in television history. And it was identified with a single sponsor!) To advertisers the real significance of this achievement is that with each program the performance was equal to the promise. For the past four years they have known that CBS Television has delivered more of the most popular programs at a lower cost per thousand than any other television network. Now they can count on CBS Television to enhance its value even further during the coming season.

This confidence is perhaps the underlying reason why American business continues to invest more on CBS Television than on any other single advertising medium in the world.

**CBS TELEVISION**



## WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass communication media.

It started with the advent of radio and the thesis that the *living voice* best moved men to action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have other arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, capture, evoke a mood and a desire to buy that no spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact... even before it began.

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television -20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first quarter of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

**CBS TELEVISION**



## YEARS OF CRISIS

CBS Television department, *Years of Crisis* world  
expansion, presents a dramatic round-table report on the  
"cold war" and international political development  
A CBS Television Program

*Art school props  
dramatize the television story  
in this trade advertisement.*

*A drawing by Rudi Bass  
is used on the cover  
of an annual year-end program*

resenting every school of thought" the jury was broken up into small groups—each to judge different categories. The standards of one group were totally at odds with the next and yet its task was to produce a single cohesive exhibition.

I saw the work of an artist eliminated from one category because he had been represented in the last 10 exhibitions and wasn't "new."

In another category he was singled out for special attention by a group which had less interest in novelty than in distinction.

One group was earnestly trying to select a "representative cross-section" of advertising. Another was selecting only those entries which corresponded to their notion of the avant-garde movement.

One refused to hang any part of a large campaign—clearly the best in the show—on the grounds that another single ad in the same series was awarded a prize the year before. Yet another could select the same work in another category because it "continued to maintain the highest standards."

I saw one group reluctantly eliminating work that it admired because their category called for a fixed number of exhibits while another was having trouble finding enough to fill its quota.

On still another occasion the exhibition committee discovered that the jury had failed to find a single example from an industry that was the largest user of advertising in America. This was immediately corrected though nobody before had discovered anything worth hanging.

I have seen jurors sometimes unhappy because memorable work which they had seen in publications never appeared among the exhibition entries. They didn't see how their show could truly reflect the year's accomplishments without the



*early returns on* THE  
MORNING  
SHOW

It's off to a great start! In its first five days...

It increased sets in use by 39%.\*

It won over 45% share of audience.<sup>1</sup>

It covered areas—including all major markets—with close to 23 million television homes.<sup>2</sup>

It offered the largest early morning station line-up.

It sold at the lowest overall price in all television.

It brought its first sponsor 16,558 replies to a single announcement!

Whether your budget is large or small, you can get big returns on "The Morning Show." Try it once... or once a day... once a week... once a month... or as often as you need it.

CBS TELEVISION

Trendex,  
March 17-19

\*With outlets in the  
Pacific Time Zone  
through the  
cooperative program  
"Partners in Pacific."



*An antique weather vane becomes the symbol for advertisements, brochures and on-the-air titles for an early morning program.*

*The promotion folder for a mystery show is illustrated by David Stone Martin*

missing work, but they were prevented by exhibition practice, from showing it.

I have even known entrants who prayed that the jury wouldn't select more than one of their entries, because they couldn't afford the hanging fee. They had submitted many entries since they couldn't know whether the jury would be "old guard" or "avant-garde."

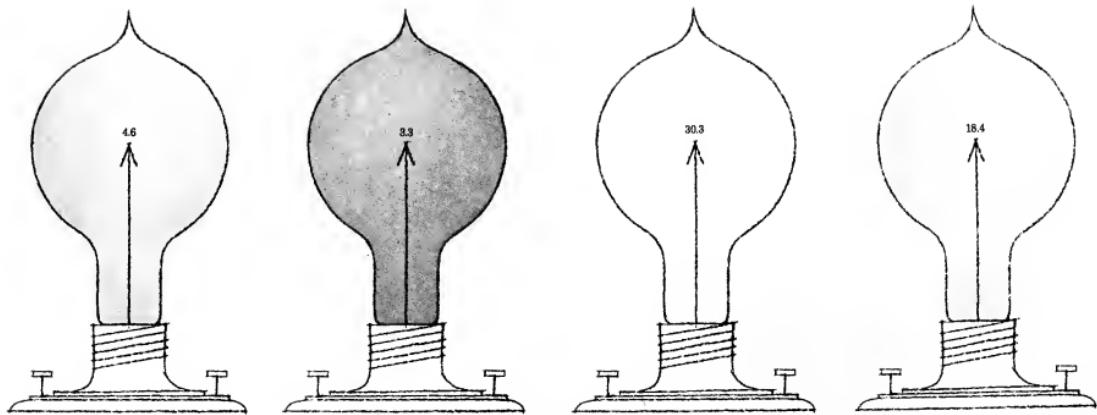
Perhaps my most puzzling experience as a juror was to serve with a man I had long admired. He had been demonstrating for years that any page in which the hand of the designer was evident was a bad page—that a good concept flawlessly and simply executed should be the objective of every art director.

The category was "Magazine Advertising: Design of complete unit." I had found an ad which consisted of an outstanding photograph and a single line of copy. It didn't seem to be one of those accidental photographs, but a clearly thought out solution to a problem. My co-juror snorted in derision. "This is nothing but a picture and a caption. Where is the 'design'? Anybody can put a caption under a picture. *He hasn't done anything to it.*"

For me the wheel had turned full circle. Now that we had demonstrated how very difficult it was to produce something simple and were beginning to train our clients to understand it, we had to parade our bag of tricks to demonstrate our agility more obviously.

It would be useful, I'm sure, to discuss ways to define our exhibitions more sharply.

Should they be representative or selective? What standards should they reflect? Is it wiser to have large or small juries? Should there be different jurors and different standards from



The Sunday night broadcast of *The Diamond Jubilee of Light* rated four networks above brighton on CBS Television where it won a higher Trendex rating than on all the other networks combined.

This was a surprise to nobody since the program immediately followed CBS Television's *Toast of the Town* which habitually has a higher rating than any other Sunday night program. It simply reaffirmed what every advertiser knows: namely, the tremendous value of surrounding a single program with the strongest possible schedule. Actually, this experience became even less exceptional when you consider the strength of the entire CBS Television schedule. For there are no networks in network television whose popularity can be directly compared—the average program on CBS Television, day or night, consistently wins the largest audiences. And wins them at the lowest cost per thousand in network television. CBS TELEVISION



*Humor is the subject, a solarized photo is the illustration*

## Supersalesman

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing—at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest—willingly—from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete—and popularity can best be compared—CBS Television consistently wins the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.\*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings\*\*—and a headstart in sales.

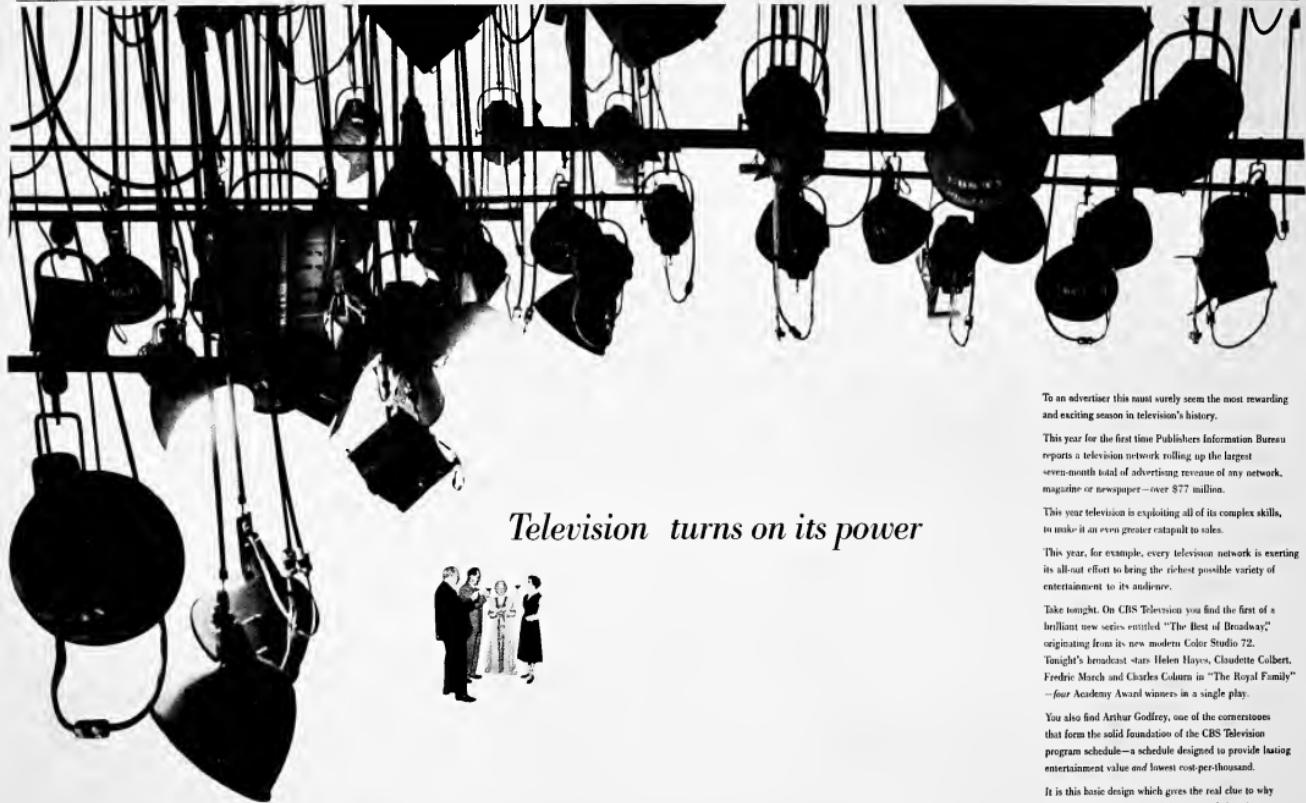
That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. (And in 1953 it was the greatest in broadcasting history!) That's why it's still growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

**CBS TELEVISION**

\*Trends, Oct. '53-Mar. '54

\*\*On the two most recent occasions when two network programs were broadcast at the same time over the leading stations, CBS always won a 29%-and a 36%-higher rating on CBS Television.



To an advertiser this must surely seem the most rewarding and exciting season in television's history.

This year for the first time Publisher Information Bureaus reports a television network rolling up the largest seven-month total of advertising revenue of any network, magazine or newspaper—over \$77 million.

This year television is exploiting all of its complex skills, to make it an even greater catalyst to sales.

This year, for example, every television network is exerting its all-out effort to bring the richest possible variety of entertainment to its audience.

Take tonight. On CBS Television you find the first of a brilliant new series entitled "The Best of Broadway," originating from its new modern Color Studio 72.

Tonight's broadcast stars Helen Hayes, Claudette Colbert, Fredric March and Charles Coburn in "The Royal Family"—four Academy Award winners in a single play.

You also find Arthur Godfrey, one of the cornerstones that form the solid foundation of the CBS Television program schedule—a schedule designed to provide lasting entertainment value and lowest cost-per-thousand.

It is this basic design which gives the real clue to why advertisers today are committing more of their investment to CBS Television than to any other single medium.

**CBS TELEVISION** 

*The double-page ad in "Variety" features the financial success and audience acceptance of network programs.*



*A press kit for color television*

year to year? Does the practice of awards encourage a community feeling among designers or contribute to their disunity? Shouldn't an exhibition announce its jury and its criteria *before* entries are submitted rather than wade through a mass of material that seems to have been submitted in error?

Must selections be limited by an exhibitor's ability to pay?

I can't help but feel that if these questions can be fully discussed, and solutions are found for them, there would be fewer and more significant exhibitions. And the advertising designer will have taken a great step forward in improving his visual environment.

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*Excerpts from the panel discussion related to William Golden's paper at the Aspen Design Conference:*

*Q: How would you define the role of the designer as contrasted to the role of the fine artist?*

**GOLDEN:** I think they're two completely different things. I think all the trouble in this field comes from someone's assumption that they are maybe the same person. I think the fine artist makes a personal statement about his world, and his reactions to his world. He makes it to a limited audience, or to a big audience—but it's all his. He controls every bit of it. The advertising designer has a completely different function. He may be someone who thought he wanted to be a painter—but wasn't. It's a pretty hard

thing to be a painter. You have to have an awful lot of guts. But I don't mean to run the designer down. If he's honest enough, he becomes a professional who can do something special. But this something special is for sale—it is communicating something that is not his own. I think the trouble comes when he tries to make it a work of art, too. I think the two are completely different things. I think a lot of designers, who are talented and intelligent don't find this very satisfying. But they're not going to find it more satisfying by pretending it's something it isn't.

*Q: Could you expound on the designer's use of the artist?*



# Coronation Souvenir

*Feliks Topolski  
illustrates the coronation  
of Queen Elizabeth,  
in a full-page  
newspaper ad (below)*



## **TODAY THE CORONATION**



*Topolski's cover of the 48-page brochure (left)  
introduces on-the-spot drawings  
of the coronation procession and ceremony*

**GOLDEN:** I'll try. I take an advertising problem where I am trying to say something to somebody, and I run through a number of ideas. It seems to me that a particular artist, because I know his work and some of his reactions, might be able to bring more to this particular problem than, let's say, a photographer or a commercial drawing. Now, I myself think it's absolutely useless to go to an artist who has values of his own unless these values coincide with what you're trying to say. Then you present your problem. But you don't tell him — I want a picture of this man, here—this man, there—and so on. This was done during the war in OWI where a lot of fine artists were listed for posters — and they did a big bunch of junk that was never printed. You want what a certain man has—and then you leave him free to do it. You have defined what you hope will happen—but not precisely how he's to do it. I find that most of the time it works. Sometimes it doesn't work, and you simply don't print. You know the artist performed his job in good faith and you pay him. But this is the kind of a gamble you have to take.

There was a very good laboratory set up for this by my wife, Cipe Pineles, when she was art director of *Seventeen*. She thought that a magazine for young people, who were relatively

uncorrupted, might not mind fiction being illustrated by painters. And she laid down one rule, which is the only sound one. She said: "The only thing I will accept from you is something you will take back and put in your gallery." This worked very, very well. I think she got the best out of them.

**Q:** *What about the quality of the students and beginners who come to you with their work?*

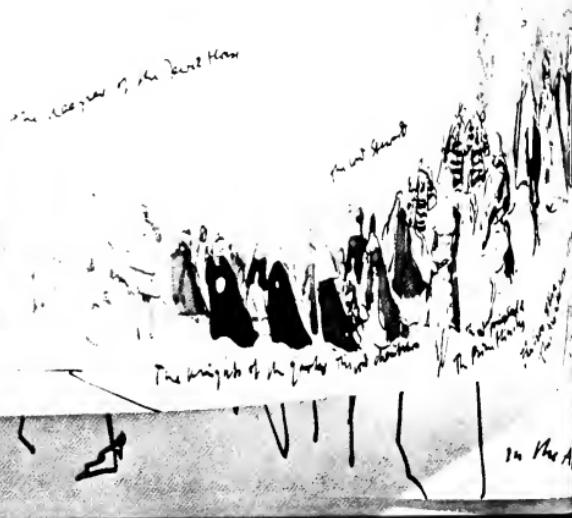
**GOLDEN:** By and large it's not of great value because it's pretty imitative. Students are apt to say: "We don't copy a Ben Shahn drawing. We try to explore the idiom." They just think they don't copy it. Probably the greatest struggle of all is to find out what you yourself can do particularly well. It doesn't have to be *like* anybody else. But it has to be valid in its own right. This is a pretty tough craft. It takes a lot of hard work. And I think that unless you can get some craft satisfaction in doing it, you're not going to get much else. Craftsmanship is something people have to nourish and hang on to. It's disappearing from our society. I don't care whether you're a shoemaker or a shirtmaker or a typesetter or a printer. Craftsmanship is valuable. I see nothing more rewarding than to try to do something as well as you can.



The *Allegory of the Great Hall*



The *Wings of the Great Hall*



In the *Al*





## Meet Mr. Lookit...

He clambered out of our television set and asked for a job.

He said he was a Jester. We asked him what he could do.

He said a Jester's business is to serve his master, to make him laugh, to take his mind off gloomy world affairs, and by his liveliness and words to assist in his lord's digestion.

Pretty fancy talk, we thought. We said him thanks, but he was gone. Since then those days who would afford us live television entertainers.

He said we were missing the point. He'd seen as awful lot of entertainers in the last couple of hundred years and people never had so good. They had more and better entertainment at the flick of a switch than anybody he ever worked for.

He meant television, of course. But we weren't falling for this obvious bait-and-switch. Said word will kill him if anything of the most popular properties to turn up. After all he was here. Jester died not long ago. But we might rest his world yet get up for a routine show some time.

He goes kind of sane at the. So he'd been working steady all the time, all over the world. Just when diagnosis in the course, he's the clever; the master, he's the sharp stick person in the ventriloquist act; he's the clever repartee ins-

—the "Dumsey"; in the open, theatre and radio, he used different names. Thought it only right he should be on television. Said he sees television.

This got us pretty sore. We suspected he was off his rocker, too. Asked him to leave his name and address, but above all to leave.

There was a long silence. Said he was on the local art television. Said he was on everybody's television set—since all the television shows was an anthology on modern outer space—wanted to tell people which came to look at.

and he liked our shows best (that old Jester's) and it was his duty to plug them—etc.

Well, we couldnt get rid of him so we hired him. Figured he wouldn't do any harm since the shows he liked are the shows we watch anyway. And there was something about his eyes that appealed to us.

He was a jester, you see, and at home, practical you hasn't noticed him not being so crazy. He's sort of drowsy, but he can't give you a weeng steer. Because in the major markets where networks compete and their programs can be seen—and diversity comprehend, people have liked our shows

all the time, the all over the world. Just when diagnosis in the course, he's the clever; the master, he's the sharp stick person in the ventriloquist act; he's the clever repartee ins-

and this year they look better than ever.

CBS TELEVISION  
Channel 2 in New York

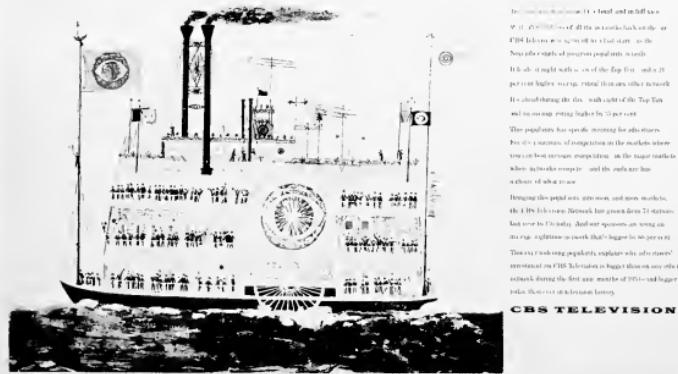
Mr. Lookit... (Actual character as shown in  
the Dumsey television series) is a hand-drawn  
puppet, designed for use in network advertising  
and on-the-air promotion. He is a jester-like  
character with a large nose, a wide, toothy  
grin, and a single, large, expressive eye. He  
wears a simple, dark tunic with a small,  
light-colored diamond pattern on the chest.  
He holds a long, thin, light-colored stick or  
wand in his right hand. The background  
is a plain, light-colored surface.

Animated puppet, designed for use in network advertising and on-the-air promotion





## THEY'RE ALL ABOARD



It's been a good year for CBS and in full sail.  
With 1970's record ratings CBS has had another  
CBS television network to be proud of. And the  
news of the night is more good news.

It's a night with a... on the Top Ten, and a 21

per cent higher overall rating than any other network.

It's about the day, with each of the Top Ten

and morning rating higher by 15 per cent.

The popularity has spread, mounting to audiences

in six categories of competition in the markets where

you can least imagine competition: on the major markets

where networks compete, and the only one has

a share of 40 to 42.

Bringing the good news, and more markets, the CBS television network has joined the 21 stations that now air CBS today. And our stations are going on strong, a situation that's better by 15 per cent.

There's a working popularity, explore who's advancing

position on CBS television. It's bigger than any other network during the first nine months of 1970... and bigger

now. There's a working history.

**CBS TELEVISION**

*Three trade ads  
tell the network's story  
with three different art approaches.*

*Artists:*

*Seven-year-old Joel Levy,  
Robert Schneeberg  
and René Bouché*



## He can make you happy

### some biased opinion...

WALTER KIRKESLER: "His homely looks add to his sheer delight!"

JOHN CLEENEY, A. E. KIRKESLER PRODUCTIONS: "Sam... is one of the few genuine beauties to come along in quite a spell.... His show is warm, human, appealing, and fresh!"

ROBERT L. STONE, W. B. KIRKESLER PRODUCTIONS: "Sam Levenson is by far the most effective comic new boy to appear on our screen.... His show depends not on gags, not on clever bits and odd angles but on his ability to tell a story well."

JOHN GOURLEY, C. P. G.: "Sam Levenson directs his effortless sense of humor off the art of creating gags and without doubt, for its uniqueness... appears as anything on the air.... Sam Levenson says very well just to be the friendliest and most literate human being I have seen on TV."

JOHN WATSON, C. P. G.: "...he's... a... joy... He just is a natural and refreshing... he'll likely be around TV as long as he lives, which we trust will be forever, with optimism."

Sam Levenson offers you the gift of laughter... he's generous about spreading it around. He's made so many people happy that half of all the sets turned on at Levenson's time are turned on to see Levenson, and that's added up to a 22.5 Trendex rating.

Now he's moved to Tuesday at eight, so that even more people can be happy over his wholesome, effortless humor and inspired story-telling.

One of those people could be a sponsor who knows how family pleasure can carry over into family buying.

That happy sponsor could be you.

● CBS TELEVISION

"... promises to be the most stimulating program series yet to emanate from a TV studio."

—BROADCASTING

"... must be regarded as a landmark in TV... Willys-Overland Motors is certainly getting its money's worth!"

—WEN GATES,  
N.Y. DAILY NEWS

"... gloriously triumphant in its execution. It is what television has needed for a long time."

—JACK GATES,  
N.Y. TIMES

"TV's I.Q.... exceeds sharply Sunday... a happy collaboration between CBS and the Ford Foundation's TV Workshop... superb program..."

—MERRIT HARRIS,  
PHILADELPHIA EVENING Bulletin

"...Outside of the various public events we've glimpsed on TV... this... might very nicely be the best television show ever produced."

—JACK O'BRIAN,  
N.Y. JOURNAL-AMERICAN

"...followed a new trail of education and entertainment... something for everybody... something to look forward to on Sundays."

—EARL W. LITERS,  
CHICAGO TRIBUNE

When the Romans said "Omnibus" they meant "for all—for everybody." And that's what we mean, too. For this is a show that's drawn perhaps the warmest response of anything in television... a big show, a very big show... whose name can add something to an advertiser. And what it adds is not alone prestige... but along with that, a powerful sales opportunity: opening and closing credits, a weekly two-minute commercial message, and every fifth week, a special five-minute program feature—a documentary film based on some aspect of the sponsor's business, produced at no extra cost to him.

Because this show is available to five distinguished sponsors, the cost to each becomes moderate... the value to each tremendous. It is obviously a program for those advertisers whose substance matches their importance. Like Willys-Overland Motors, Inc. and The Greyhound Corp., the first Omnibus sponsors.

It is produced by the TV-Radio Workshop of the Ford Foundation, and broadcast over the facilities of the CBS Television Network.

—JIMMY CR. SET  
W.Y. HERALD TRIBUNE

**O**

**M**

**N**

**I**

**B**

**U**

**S**

If you "audition" this Sunday's show (1:30 to 2 pm, New York time) you'll see Helen Hayes and Burgess Meredith in an original Screenplay... another chapter in James Agee's Lincoln story... the Paris Ball... a picture of life aboard a freighter in New York Harbor.

*Double-page trade ad  
with critics' comments (left)  
echoes motif  
of program announcement ad (below)*

Wally-Oerlend  
Motors, Inc.  
Pittsburgh, Pa.  
Sponsoring  
the new  
television  
program  
"OMNIBUS".



This afternoon, you will see the first broadcast of a totally new kind of television program. One that is going to find many ways to show you Sunday after Sunday, some of the wonder of the world we live in.

People, places, plays, stories, music, inventions... and the legends and laughter worth seeing, hearing and knowing more about. The program's name: *OmniBus*. Its sponsor: Wally-Oerlend Motors, Inc.

WORLD PREMIERE 4:30 TO 6 PM ON CHANNEL 10

*Newspaper ads,  
mats, films and slides  
illustrate the theme  
of the booklet (right)*



Studio One presents tonight

# The Nativity

**The story of the first Christmas as it was first told dramatically in the English language**



Tonight television audiences will have the rare opportunity of watching a classic drama about the birth of Jesus based on the text used in medieval England more than six hundred years ago.

Never before broadcast in this country, *The Nativity* is from an ancient cycle of *Mystery Plays* performed by the medieval guilds of York and Chester. It will be presented in the language of the original versions, recapturing the grace and pageantry of ancient times.

The famous Robert Shaw Chorale will provide the traditional musical accompaniment to this drama of simple majesty that bridges the ages.

KNX  
Los Angeles  
CHANNEL 2  
CBS TELEVISION  
7 o'clock  
Tonight

*Medieval woodcut  
sets the mood for the announcement  
of a Christmas play.*

*The photographic building blocks (right)  
demonstrate the solidity  
of the network's program schedule*



*These programs earned for CBS Television advertisers the highest average rating of all the networks for the broadcast season just past—from October through June.*

*In this period advertisers increased their investment on CBS Television by 95.2% over the corresponding period of the year before...*

*a rate of increase 47% greater than that of any other network.*

*We've spent the Summer building an even stronger program schedule, adding new shows, new personalities, to last year's sturdy structure.*

So keep your eye on CBS TELEVISION 

*Your customers do.*

*A double-page trade ad  
illustrates the effectiveness  
of sound and vision*



**THE VOICE THAT SELLS...**

The singing voice... that can sell... a television series... and more. Sell a song... with benefit... and sell... for dollars.

Or simply the voice... that is all... television... his best... to draw... and hold... audiences... bigger... in fact... than those of all... other leading nighttime... network... programs.

Even more... interesting... to his... unique... in those... audiences... is... a... special... a... remarkable... television... concept... designed... to... a... you... that... leads... to... location... of... other... leading... nighttime... network... programs.

He can do it... for... a... week... after... week... in... on... a... "televised... engagement"... basis. He can do it... for... you... as... a... master... host... a... talk... show... or... full... hour... basis... to... suit... your... demands... your... budget.

He can... sell... you... and... you... can... sell... him... to...

**CBS TELEVISION**

*One subject—two different techniques:  
René Bouché's portrait  
and Arnold Newman's photograph  
appear on the same day  
in different newspapers*



KURT SCHLOSS

**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program "**SEE IT NOW**" you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicos and plain people who are the masters—or the victims—of events that affect us all. From your own armchair, you will witness the world.

—today at 3:30 on the CBS Television Network **WCBS-TV Channel 2**



**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program "**SEE IT NOW**" you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicos and plain people who are the masters—or the victims—of events that affect us all. From your own armchair, you will witness the world.

—today at 3:30 on the CBS Television Network **WCBS-TV Channel 2**







*Radio... most versatile entertainer of them all*

Nowhere but radio is there such a wide, free choice of entertainment.

Most people the country over find most of the radio programs they like on their CBS Radio station. For the CRS Radio Network has assembled for you and your family the greatest stars, the richest variety of programs, in all entertainment history.

Day in, day out, there's no place like radio... and no radio like CBS Radio.

*Take Saturday,  
for instance:*

8:00 a.m. CBS World News Broadcast  
9:00 CBS News of America II  
9:30 CBS Sunday Morning  
9:45 Garden Guru  
10:00 Lee Kalter's Orchestra II  
10:15 Gabor Drasko II  
10:30 Melvyn Hayes for Youth II  
10:45 CBS Sunday Morning  
11:00 Let's Pretend II  
11:20 One and Take II  
11:30 Theatres of Today II  
11:45 CBS Sunday Morning  
12:00 Grand Ole Opry II  
12:15 City Hospital II  
2:00 Music with the Girls II  
2:15 The Chippewas II  
2:30 CBS Sunday Morning  
2:45 CBS Sunday Morning  
3:00 CBS Five Rivers II  
3:45 CBS Sunday Broadcast II  
4:00 Dave Stevens' Orchestra II  
4:15 Stan Getzhey's Presents II  
4:30 CBS Sunday Broadcast II  
5:00 Saturday Broadcast II  
5:15 CBS Sunday Broadcast II  
5:30 Home II  
6:15 U.S. on the March II  
6:30 Special Broadcast II  
6:45 CBS Sunday Broadcast II  
7:00 Your Town, Jimmy Deller II  
7:15 Weight Watchers II  
7:30 Hopalong Cassidy II  
7:45 CBS Sunday Broadcast II  
7:55 Home II  
8:30 Broadway's in Back II  
8:45 Robert Q. 'Nob' Williams II  
8:55 CBS Sunday Broadcast II  
9:00 CBS Sunday Broadcast II  
9:15 CBS Sunday Broadcast II  
9:30 CBS Sunday Broadcast II  
9:45 CBS Sunday Broadcast II  
10:00 CBS Sunday Broadcast II  
10:15 CBS Sunday Broadcast II  
10:30 CBS Sunday Broadcast II  
10:45 CBS Sunday Broadcast II  
11:00 CBS Sunday Broadcast II  
11:15 CBS Sunday Broadcast II  
11:30 CBS Sunday Broadcast II  
11:45 CBS Sunday Broadcast II  
11:55 CBS Sunday Broadcast II

NOTE: These programs are the most requested by the CBS stations. They are not necessarily the same at all stations where you live because your CBS Radio station may have different programs of entertainment intended to serve the particular needs of the area.

CRS: See program guide for area.

*Full-color double-pages  
promote the radio network  
in national magazines.*



*Four paintings show  
how each artist attacked  
the same subject:  
The court jester amuses  
the American family*

*Paintings by  
Jerome Snyder,  
Doris Lee,  
Miguel Covarrubias and  
Leonard Weisgard*

*"The radio says it's going to rain"*



This is probably the commonest remark made in America. Millions of people say it every day. You yourself are always saying it without thinking. You heard it on the radio, so you act on it.

Actually the radio says no such thing. It simply reports what the Weather Man says.

We wish people would think more carefully about radio. But the fact is nobody really thinks about radio. Any more than he thinks about which foot to put in front of the other, or how to blow his nose.

You can quote all the statistics you want about radio's amazing penetration and sales impact to prove what a great medium it is, how much better than any other medium. The statistics are all true and available. But somehow they seem relatively pointless beside the basic fact that people believe what "the radio says."

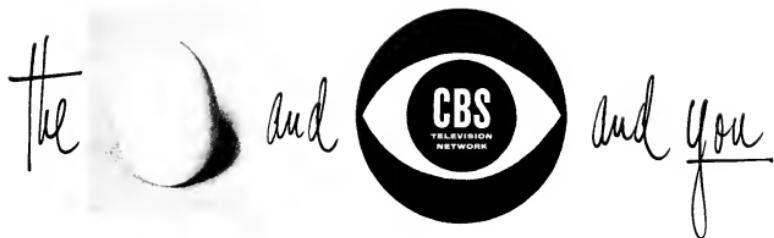
This is the real secret of radio's power. This is why it is listened to by more people than any other voice in the land. This is why it is such an accepted voice...such a useful\* voice...such a friendly and familiar voice.

Radio doesn't know whether it's going to rain. Radio is only a voice—anyone's voice. It could even be yours.

**Columbia Broadcasting System**

\*Man accepted the voice of this medium as his most personal and most intimate of all other voices.

\*Man said this by U.S. advertising who placed 75% more in CBS than in any other network.



Says Variety: "The Egg & I will have little difficulty building a sizable midday audience . . . most viewers will be presold . . . should easily nab a sponsor within a few more airings." Says The Billboard: "the Grade A fable predominant . . . humorous and heartwarming, undeniably rates attention from sponsors. It should get and hold an audience."

All eyes are on this CBS Television Package Program, dressed up with all the topnotch showmanship, cast, and production values that make CBS Television the place both audience and advertisers choose . . . where 6 of television's 10 most popular programs originate . . . where average ratings are higher than on any other network. Photo: Del. C. P.

Here's one show where you concentrate on selling your product, not the show itself. That's already done. The Egg & I is already beating all the competition in its time period. And because it takes full advantage of one of the biggest box-office titles in modern book and motion-picture history, it's midday television's top sponsor opportunity.

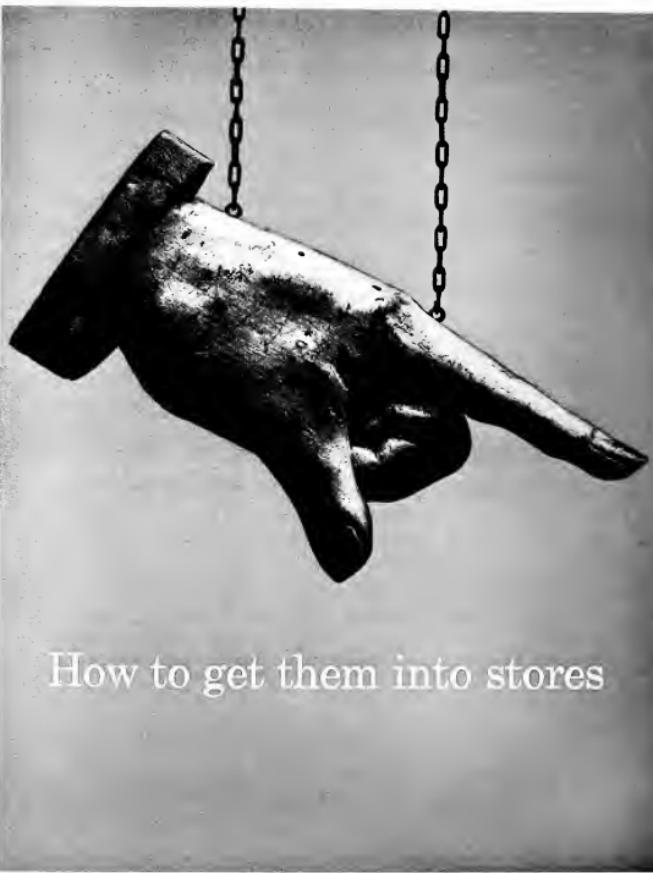


*This is CBS...the Columbia Broadcasting System*

*... where night after night the greatest stars in radio  
deliver to advertisers the largest audiences  
at the lowest cost of any major advertising medium.*

*In a direct mail piece  
and a full-color magazine ad  
Joe Kaufman shows the performers  
behind the entire network schedule*

*Old store sign on the cover of a mailing piece . . .*



How to get them into stores



Of all the devices men have used  
to tell people what they have to sell,  
the most effective is the microphone. . .



And this one reaches them today  
at lower cost than any other advertising medium,  
or any other microphone.



## Traveling Salesman



*An Italian miniature carving . . .*

*... and several similar symbols  
point up a  
contemporary selling symbol—  
the radio mike*



**E**ntertainment has always drawn a crowd. The crowd has always sought it, or waited for it to come to them. Wherever there was a crowd, there were customers. And wherever there were customers, there were people with things to sell. (A crowd that was in a good mood always bought more.)

Today the entertainer still gets the crowd, only he gets it faster and bigger. Through radio he reaches crowds of ten and twenty millions in a split second. And along with him goes the advertiser.

In radio the largest crowds gather at that point on the dial where the entertainment is the best. That point today is CBS.

For the Columbia Broadcasting System continues to be the most creative network in providing the kind of entertainment which captures the largest audiences.

Only on CBS will you find most of the sponsored programs with the largest audiences in radio (11 out of the "top 15").

And only on CBS can advertisers find most of the available programs with the largest audiences (7 out of the "top 10").

This is what makes CBS the most effective traveling salesmen in radio...reaching more people with better entertainment...making the strongest impressions in all advertising.

*A young medium, a young audience.  
The snapshot by William Noyes  
of his own children,  
becomes the illustration  
for this 1950 advertisement*



*... illustrates  
that the selling power  
of entertainment  
has a colorful history*

The  
GOA GIC  
is built-in

There are two pictures on this page.  
The one you are looking at and the one  
they are looking at when you are not.

To see the important picture is the result  
of the special impact achieved only  
by this medium, a television which gives you  
the sound and the motion of television.

But we are equally concerned with the  
picture you are not. For it is the result of  
television programming which holds the  
audience in kind of suspense. Holding an  
even program the longer that holds the  
longer audience week in and week out.

It is now clear that CBS is the sales  
leader of such programming as is known to  
today, that CBS dramatically has more  
of the most popular programs than any  
other network, and that most of these  
programs have been originated or produced  
for the Columbia Broadcast System.

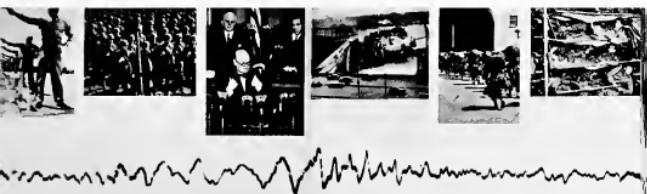
This picture of television's impact as a  
picture of television's impact as a  
picture of television's impact as a

but he needs the words of CBS to hold in

**CBS TELEVISION**

# The sound of your life

Outstanding newphotos  
trace the history of CBS radio  
on its 23rd anniversary  
in a 136-page book  
written by Robert Strunsky



## into the record and before the issue

"Out of the agonies, out of the unresigned ways of all the human race, they made a full of rights for their own people—for a race, a culture and a heroic nation—made a full of rights stand against the excesses within ourselves, fathers, than this last for powers, than who make of their authority an audience..."

**CITIZENS.** "Is not our Bill of Rights more glorified than ever? The blood moves onlines to preserve it whole?"

"I am a citizen, you know, they know the answer, the people of America know it, from west, from east..."

**PRESIDENT ROOSEVELT.** "We will not, under any threat, or in the face of any danger, surrender the promises of liberty our forefathers found for us in our Bill of Rights..."

"We are solemnly determined that no power or combination of powers of this earth shall shake our bold open air..."

## into the record and before the issue

The listener must was again close to fifty million. Radio again proved itself a formidable channel of strength and inspiration. It repeated this proof the day after Christmas when Winston Churchill addressed the Congress and the people.

**CHURCHILL, December 26, 1941:** "The wicked men...who have insulted their people in the past of error and conquest, know that they will be called to terrible account if they come to heel down by force of arms the people they have insulted..."

"Here we are together, defending all that is free and dear to us. Twice in a single generation the catastrophes of world war has fallen upon us. Twice in our life-time

the long arm of fate has reached out across the oceans to bring the United States into the forefront of the battle..."

"...as we are now it is voluntary, to our children, to increased mankind, to make

sure that these catastrophes do not repeat for the third time..."

Thus winter the British turned to radio as their chief source of news, but the



the wreath off his first Model A. You argued whether the Marines had any right to move into Nicaragua. You watched the market soar to new peaks with inflation streaks exceeding 50% a share.

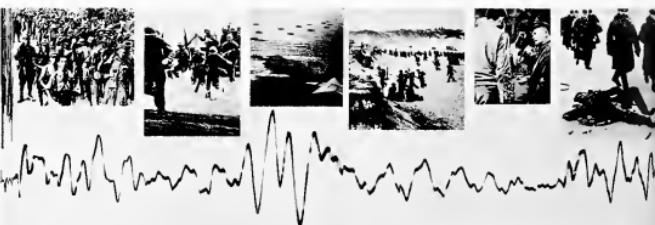
The Smith kept their radio in the living room. It was one of the new Fada Neotronics and cost about \$35. The loudspeaker was separate and not extra. Mr. Smith had also signed up on a serial on the net. You had to in those days. Otherwise you couldn't hear very well.

The serial had a plotline which connected with it. If you were smart you turned it on during chores to keep from blushing up the family. If you were mechanically minded you built your own set, but most of the TANDEM radios then it was were sold-met their taste.

Like the majority of radio owners, the Smiths listened mainly at night. You could hear better at night and you could get distance. That was the big thing. If you lived in Indiana you might even get Atlanta, Georgia—that is if you were

patient and stayed up late enough. And when you did get Atlanta, you tallied about it for days. In 1932 it was hard to get people who had just bought radios to go to bed before 2 a.m.

A Saturday night in September 1932 standard in the Smith's memory. It was mostly 9 o'clock and Joe Smith was settling with the dog, trying for distance. He bought in the nearby station of WNOO at Fort Wayne and started to tune it when some words caught his ear. A voice was saying something about the first broadcast of a new radio network called the Columbia Broadcast System. Then came a list of the call letters of stations and the names of the cities in which they were located. The voice was that of Major J. Andrew White, first president of CBS, and he went on to say the new network's first program would be the premiere of a new American opera called "The King's Henchman" by Duane Taylor and Edna St. Vincent Millay. For the next hour the Smiths and hundreds of thousands of other American families from Boston to St. Louis



## How to keep your Lend...

"Sign my name and tell my mother how you heard from me."

The title starts to turn on August 7 when the Marines land on Guadalcanal. It keeps turning with the winter leaves. At 8:15 p.m. on a November Saturday night, on the net-work in Washington during a 10-minute news period, Eric Sevareid electrified the country with this statement:

**SEVAREID, November 7, 1942:** "...There is tremendous excitement in Asia and central Africa about a great Allied convoy, which has capsule my two world tours from Colombia into the Mediterranean..."

This is all he knew. He turns to other themes. At 9 his place is taken on the air by the 8th Army's story of Verdun. The battle of Stalingrad has ended. That was dictated by Moscow to a special commentator, and Joseph Stalin and his commentator in the reference Soviet commandant. The great German army of three hundred and thirty thousand men, surrendered since last

French advances in Africa. The White House said this is being done "to prevent an invasion of Africa by Germany and Italy." British army and air forces are assisting our troops in the landing. Lieutenant-General Eisenhower is in command of our forces..."

**EDWARD R. MURROW:** "Through our call off British knots, but there will be no final assault of transports. This may be the turning point of the war..."

Perhaps there were two turning points. In February the British took by radio of another Valley Forge—the relief of Stalingrad.

**EDWARD CALMEL, February 6, 1943:** "In Russia, the Red Army has written the last chapter in this war's story of Verdun. The battle of Stalingrad has ended. That was dictated by Moscow to a special commentator, and Joseph Stalin and his commentator in the reference Soviet commandant. The great German

Army of three hundred and thirty thousand men, surrendered since last November twenty-third, has been liquidated. The city of the Volga stands unscor-



You're missing the ball in Television if you don't realize how well it's paying off today. For example, the cost of audiences actively delivered by a full-hour CBS TV program is 12% lower than the cost of reaching people through the average full-page newspaper advertisement. And more important, you also get Television's unequalled impact as a sales medium.



-and it's practical, too!



-and it's practical, too!



"With Television only one year old CBS-TV picked up the ball and ran away with it. Here's what *Variety* said: 'CBS-TV network on the basis of programming, production and showmanship in presenting video as a medium is awarded a *Variety Showman* merit plaque for general industry leadership... CBS outstripped its competition.'



-and it's practical, too!



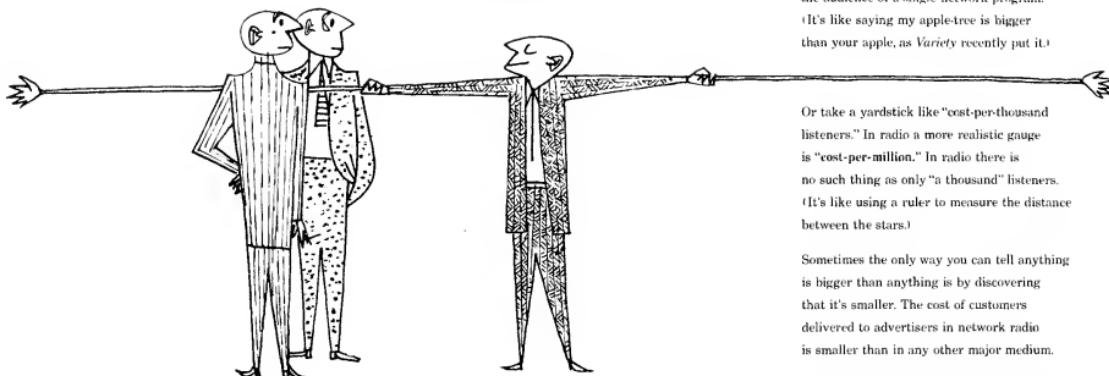
-and it's practical, too!



*A series of mailing cards modestly states the effectiveness of a new advertising medium.*

*Leo Lionni's swaggering illustration boasts about radio's reach*

# It's even bigger than bigger



Each time you look at radio it's bigger.  
You turn your head away and before you turn  
it back it's bigger than ever.

Radio is bigger than anything—  
bigger than magazines, bigger than newspapers,  
bigger than both of them put together.

Yet in measuring the bigness of radio,  
people still use obsolete yardsticks.  
Yardsticks, for example, which compare  
the circulation of a *whole* magazine with  
the audience of a *single* network program.  
(It's like saying my apple-tree is bigger  
than your apple, as *Variety* recently put it.)

Or take a yardstick like "cost-per-thousand  
listeners." In radio a more realistic gauge  
is "cost-per-million." In radio there is  
no such thing as only "a thousand" listeners.  
(It's like using a ruler to measure the distance  
between the stars.)

Sometimes the only way you can tell anything  
is bigger than anything is by discovering  
that it's smaller. The cost of customers  
delivered to advertisers in network radio  
is smaller than in any other major medium.

And CBS is both bigger and smaller than  
anything in radio—bigger because it delivers  
more millions of listeners to advertisers  
than any other network; smaller because  
it does so at the "lowest cost-per-million."

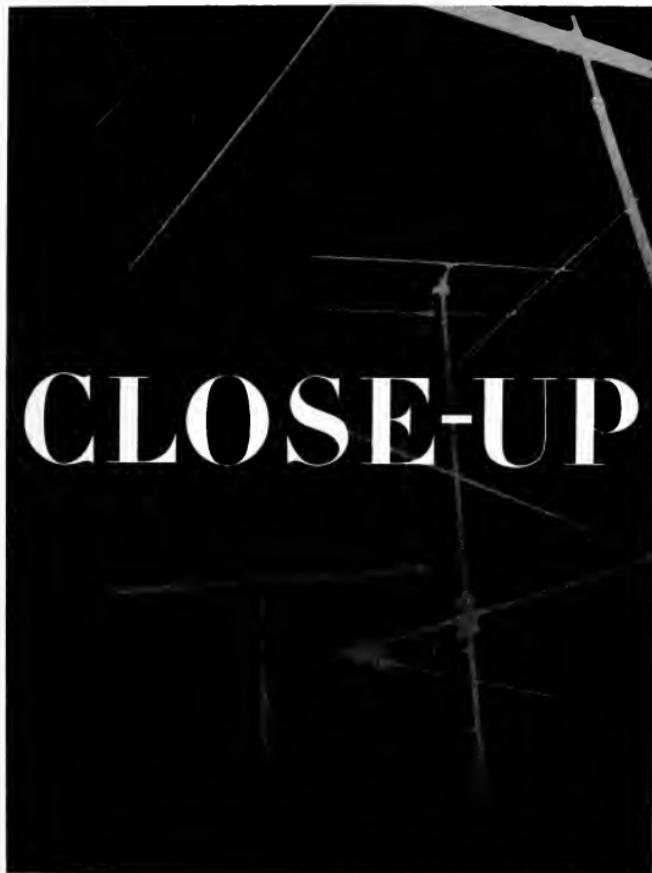
## CBS

—where 99,000,000 people gather every week

The Columbia Broadcasting System

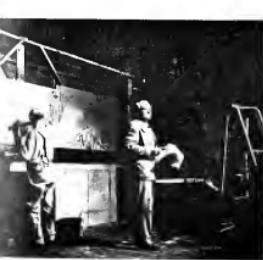
People are buying  
radio sets at the rate  
of 100,000 a month.  
CBS reaches 44  
million families each  
week! The country's  
largest network  
has a readership  
of about 10 million  
families per week.

"Cost per thousand"  
includes delivery  
to advertisers  
comes to only \$100—  
or one-tenth of one cent.



*An 80-page book on television  
in its early days.*

*A photographic report  
on the dramatic program, "Studio One"  
from conception to broadcast.  
Writer: Carroll Elliott*



Left: A man in a light-colored shirt and dark trousers stands in a room with ornate furniture, including a large sofa and a chair with a decorative backrest. The room appears to be a living room or a study.  
Below: A man in a light-colored suit and tie stands in a workshop or laboratory. He is holding a long, thin object, possibly a tool or a piece of equipment. There are various pieces of equipment and a chair in the background.



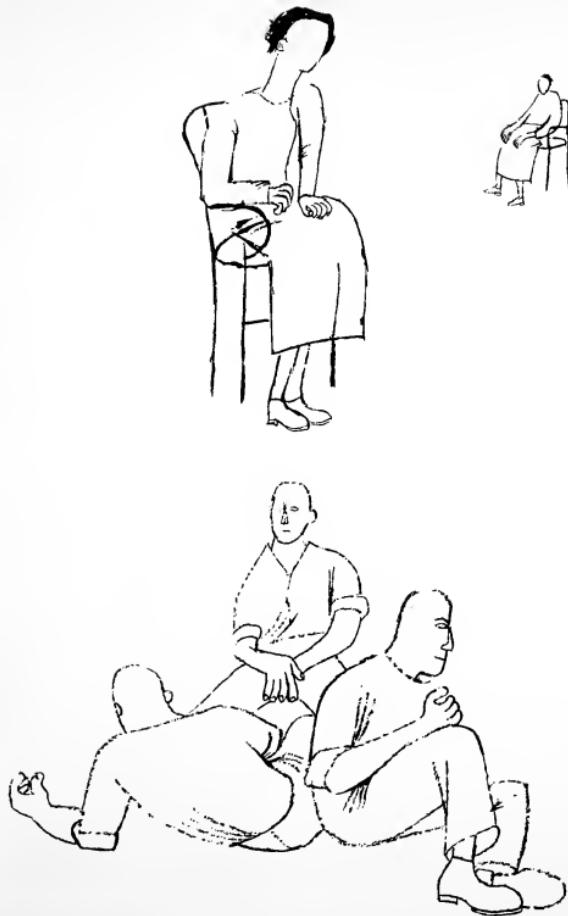
This show will be live on air from one of its cities. Left: A man in a light-colored shirt and dark trousers stands in a room with ornate furniture, including a large sofa and a chair with a decorative backrest. The room appears to be a living room or a study. Below: A man in a light-colored shirt and dark trousers stands in a room with a large, dark object on a table. The room appears to be a workshop or laboratory.



Left: A man in a light-colored shirt and dark trousers stands in a room with a large, dark object on a table. The room appears to be a workshop or laboratory.

MEN'S  
VIOLENCE

mind in the  
shadow



who needed care the necessity of obtaining it, and with specific signposts pointed to the ways and means of finding it. These were things that needed to be done. In doing them, "Mind in the Shadow" moved a short distance, at least, into the company of the great social documents of literature—the classic examples of Swift, Dickens, Zola and Hawthorne. In a larger frame, "Mind in the Shadow" did more than this. It reaffirmed Radio's

artists and authorities on mental illness, it won exclamatory praise: "a grand broadcast. I am terribly proud of it!"—and the request for transcriptions to be played before various associations and clubs. Irwin Edman, noted author and philosopher, wired CBS: "CONGRATULATIONS ... WONDERFULLY HONEST AND FASCINATING ... A REAL CREDIT TO RADIO AND TO YOU."

The press hailed it unanimously: *The New York Times* called it "... an inspiring example"; *The New*



# *Who stands out in front of your store?*



The patient, painted cigar-store Indian did a good job of bringing the people in, of distinguishing one store from another....until everybody had a wooden Indian. Then it became necessary to pick and choose....to find the figure best adapted to each store's needs.

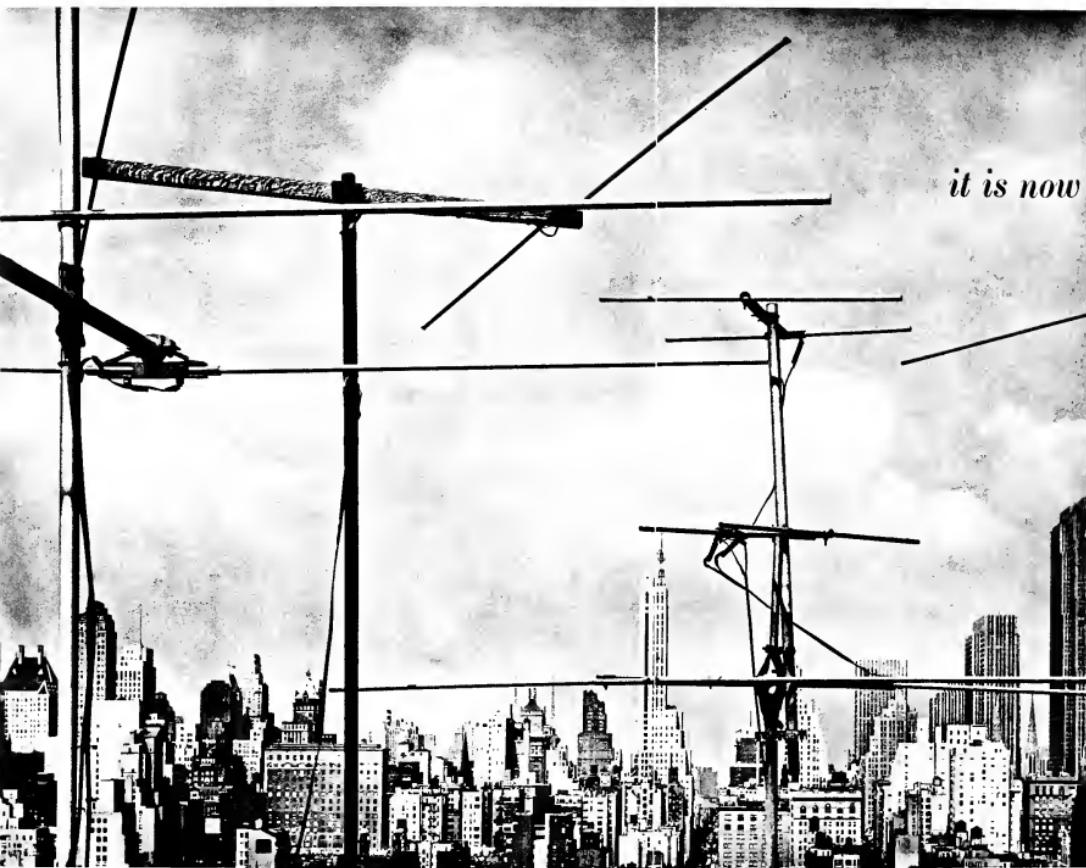
It's like that in radio today. Everybody knows the job radio can do in calling the customers in, from distances unimagined in wooden-Indian days. But who stands out "in front of your store"....in other words, which network....

is still the important thing. For the choice of network often determines the effectiveness of a radio campaign.

That's why you find more of America's leading advertisers on CBS than on any other network. The winning combination of powerful, penetrating facilities and alert, imaginative programming has made the cost of reaching customers on CBS the lowest in network radio.

With CBS standing out "in front of your store," you have radio's most effective, most economical voice working for you.

*Columbia Broadcasting System*



*it is now tomorrow...*

*Look closely at your new horizon.*

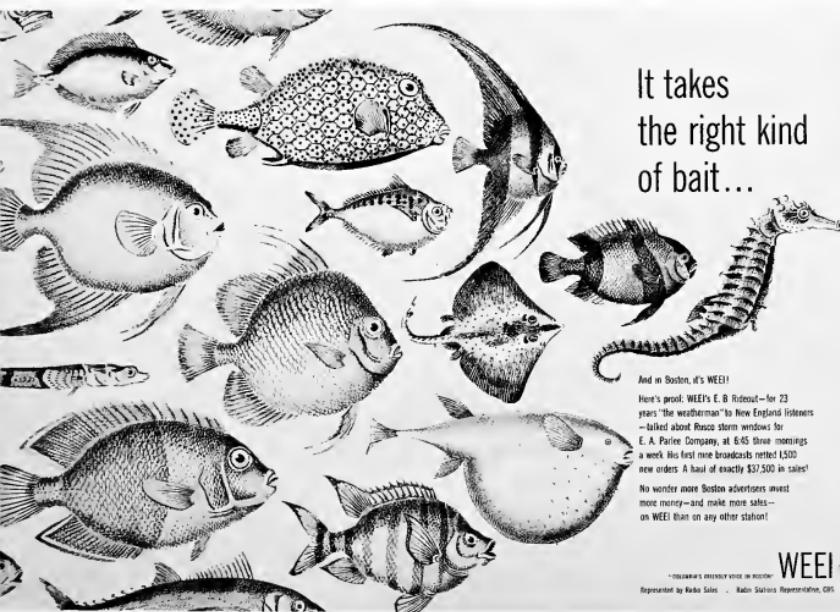
*These are not the shapes of things to come, but of things already here.*

*For in Astoria P-149 television in its full proportions is clearly visible... creating new patterns in the basic habits of Americans. It is changing the way they work and play, the way they think and talk, and how and self.*

*In this pattern, the habit of tuning to CBS Television is firmly fixed. Held fast by powerful programming like *The Goldbergs*... *Studio One*... *Arthur Godfrey*... *Ed Wynn*... *Mann*... *Suspense*... *Inside I, S. I.**

*And as this time to CBS be seen, there are your products among those of America's great advertisers—making sharp, lasting impressions today and tomorrow.*

**CBS television**  
*first in audiences*



It takes  
the right kind  
of bait...

And in Boston, it's WEEI!

Here's proof. WEEI's E. B. Redout—*for 23 years "the weatherman" to New England listeners*—*talked about Roger storm windows for* E. A. Parle Company, at 6:45 three mornings a week. His first nine broadcasts netted 1500 new orders. A haul of exactly \$37,500 in sales!

No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station!

WEEI

• Boston's friendly voice in Boston  
Represented by Radio Sales • Radio Stations Representative, GFS



*An antique encyclopedia  
supplies a soft touch to hard sell  
in a campaign of double-spreads  
for a Boston radio station*

In Boston, 8 out of the 10 top-rated local programs are on WEEI.\* In fact, all week long "Columbia's friendly voice in Boston" delivers the biggest rating more often than all other Boston stations combined! Well, to make a big "butter" in Boston without getting burned in the process? Ask us or Radio Sales to tell you more about one of these mighty attractive programs on... **WEEI**

\*Based on Fall 1970 ratings. WEEI-TV, Inc.

## Bugs in your Boston Budget?



WEEI in Boston can get rid of them. Fast!

Like this: Six years ago, Elfred & Baile—furniture manufacturers—opened a store 14 miles from Boston. They bought participation on WEEI's "Priscilla Forecast." Today, with a three-acre showroom, they call themselves "the business Priscilla built," and say, "she brings us more customers than four other Boston stations combined!"

No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other Boston station.



*...it's so easy to listen*

Another CBS radio station. Another CBS  
radio station. Another CBS radio station.

But there's something about the CBS  
radio stations that makes them  
so easy to listen to. So easy to listen to.

For example, if you're in the U.S. Virgin  
Islands, you can get CBS radio stations.

Or in the Virgin Islands, you can get CBS  
radio stations. Or in the Virgin Islands,  
you can get CBS radio stations.

In the Virgin Islands, you can get CBS  
radio stations. Or in the Virgin Islands,  
you can get CBS radio stations.

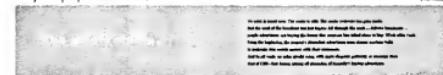
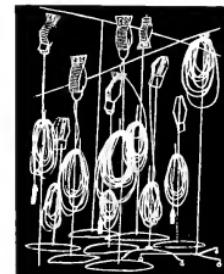
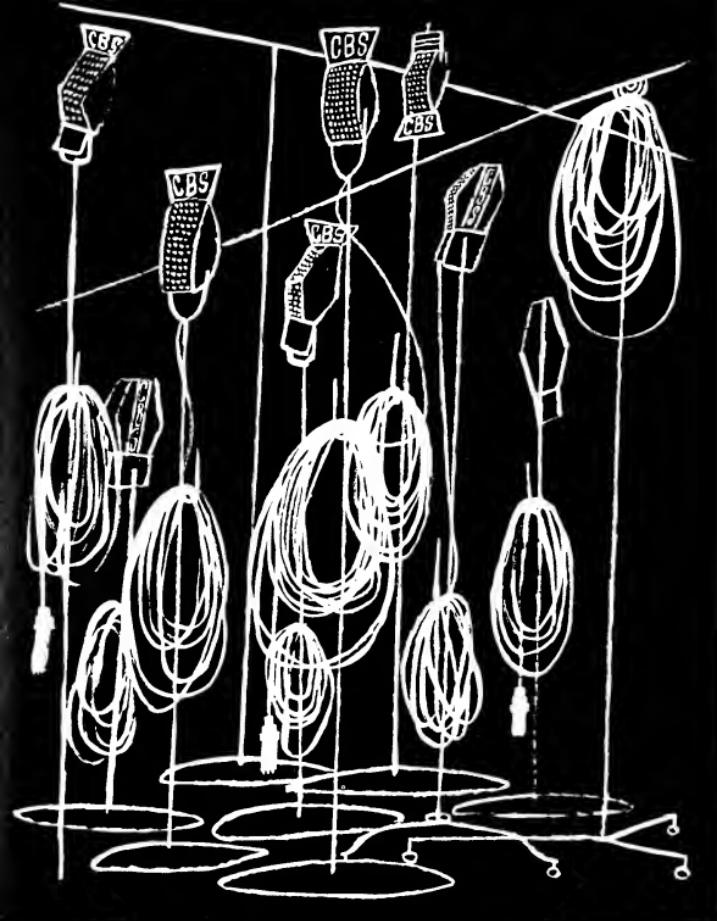
Or in the Virgin Islands, you can get CBS  
radio stations. Or in the Virgin Islands,  
you can get CBS radio stations.

Or in the Virgin Islands, you can get CBS  
radio stations. Or in the Virgin Islands,  
you can get CBS radio stations.

Or in the Virgin Islands, you can get CBS  
radio stations. Or in the Virgin Islands,  
you can get CBS radio stations.

**Columbia Broadcasting System**  
radio stations. radio stations.

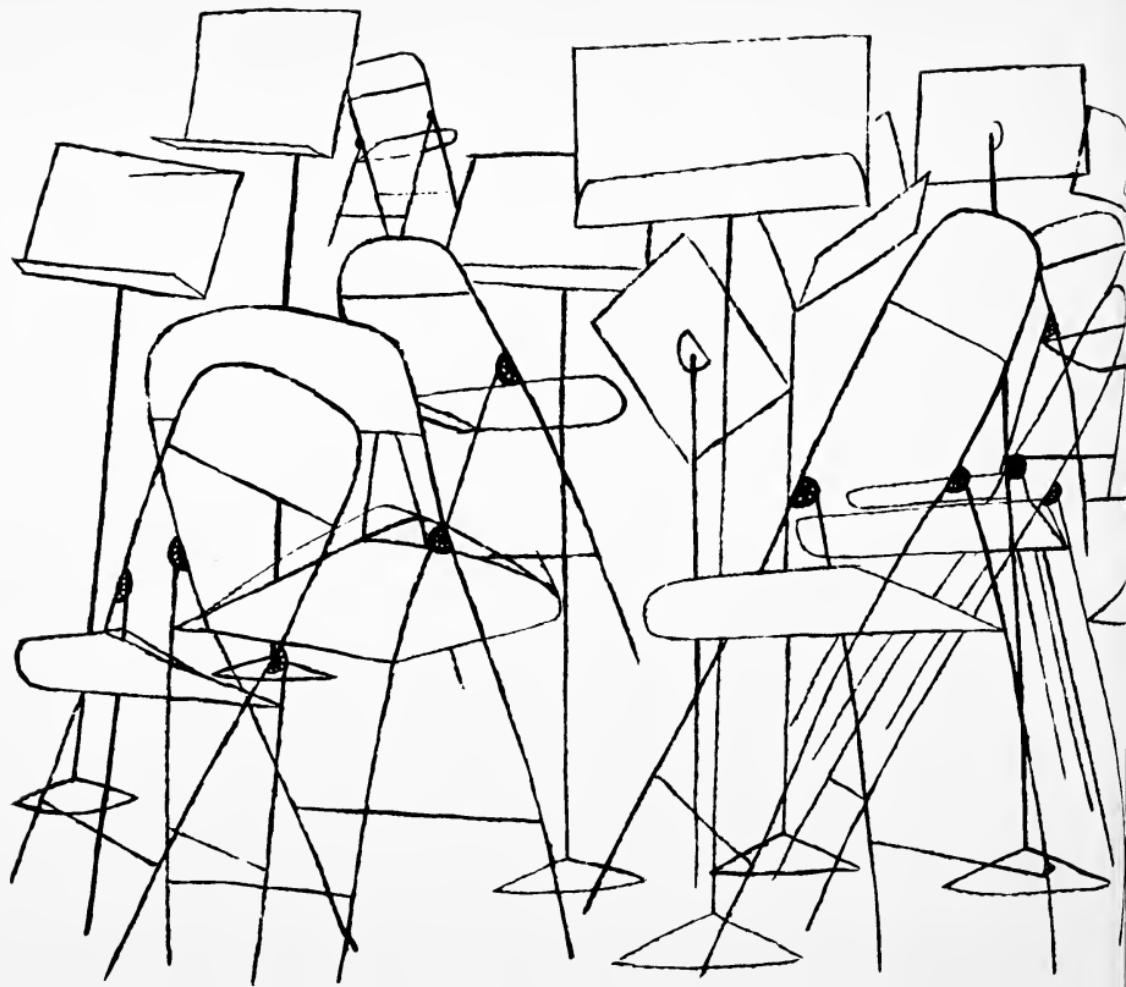
*Radio versus magazines:  
A media comparison advertisement,  
supported by  
a documentary photograph*

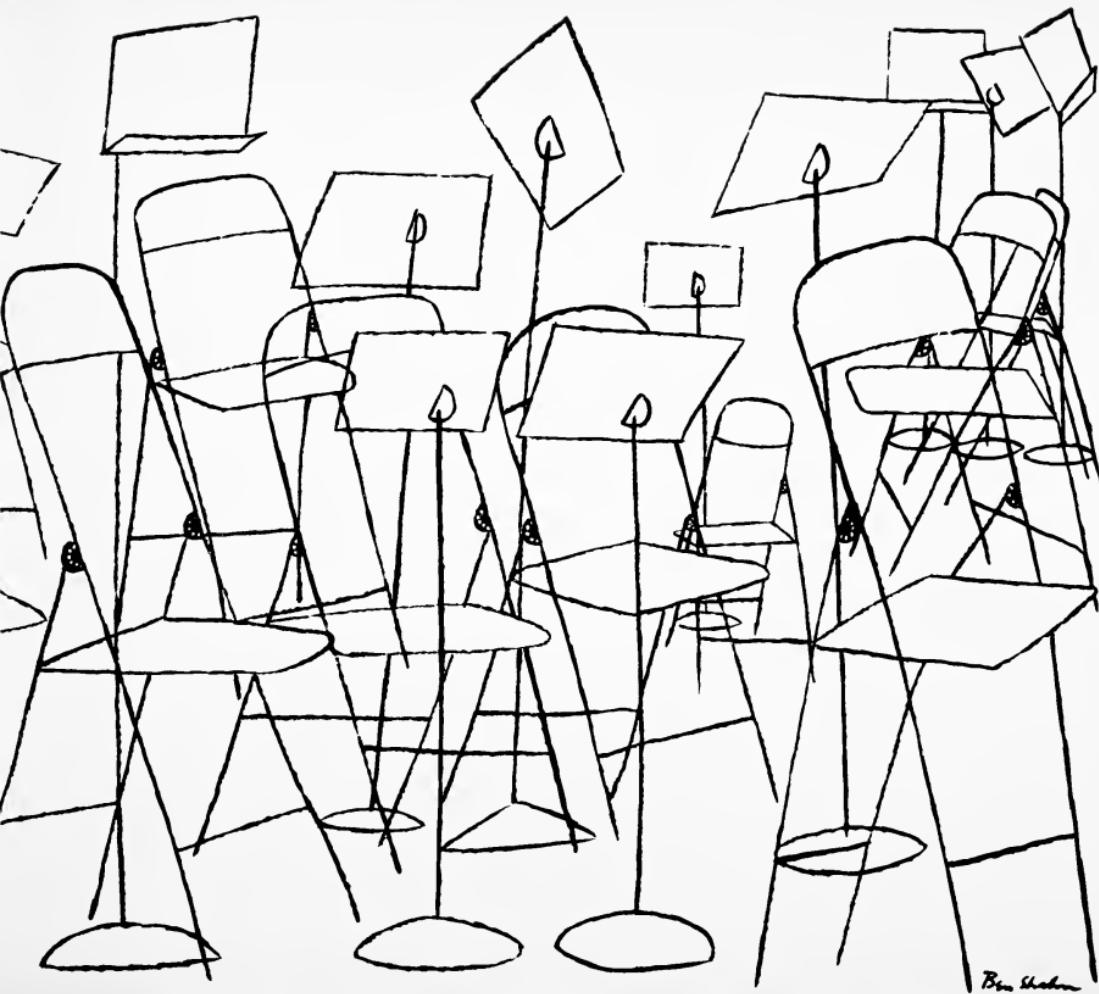


*The drawings by Ben Shahn  
set the stage  
for the drama of a medium  
—radio,  
in a four-page folder*

Ben Shahn, the famous painter, sculptor, and muralist, has done a series of drawings for CBS. The drawings set the stage for the drama of a medium—radio. The drawings are reproduced on four pages of a folder which is being used by CBS in its advertising. The folder is a four-page folder, and it is being used by CBS in its advertising. The drawings are reproduced on four pages of a folder which is being used by CBS in its advertising.

Ben Shahn, the famous painter, sculptor, and muralist, has done a series of drawings for CBS. The drawings set the stage for the drama of a medium—radio. The drawings are reproduced on four pages of a folder which is being used by CBS in its advertising. The drawings are reproduced on four pages of a folder which is being used by CBS in its advertising.







*A detail  
from a painting by  
Piero della Francesca  
announces a passion play*

# The Son of Man

A PASSION PLAY FOR RADIO

*An important radio documentary  
is introduced  
in this mailing piece,  
with drawings by Ben Shahn*



The Columbia Broadcasting System

and its affiliated stations present

*“fear begins at forty”*

A production of the CBS Documentary Unit. Tuesday, October 28, 9:30-10:30 p.m. EST

THE CBS Documentary Unit, for the major production of the 1971 Fall season, turns from its study of youth (The Eleventh Floor) and medicine (A Love Story and a Medical Mystery) to consideration of the problems of those who are "too old" . . . "too old" to be employed, "too old" to maintain themselves with dignity, "too old" to make the economic and cultural contributions of which they are still capable.

to create another problem, the problem of old age for more and more people. It is a real and growing problem: in 1900, only 12% of the U.S. population were 65 or over; in 1940, the total grown to 20%; by 1960, it is estimated 40% of the total U.S. population will be 60 or over.

And today, between 12 and 16 million people in the U.S. are over 60.

What are the problems of the nation's women standing on the threshold of the 1970s? What are the problems and decisions down the years ahead?

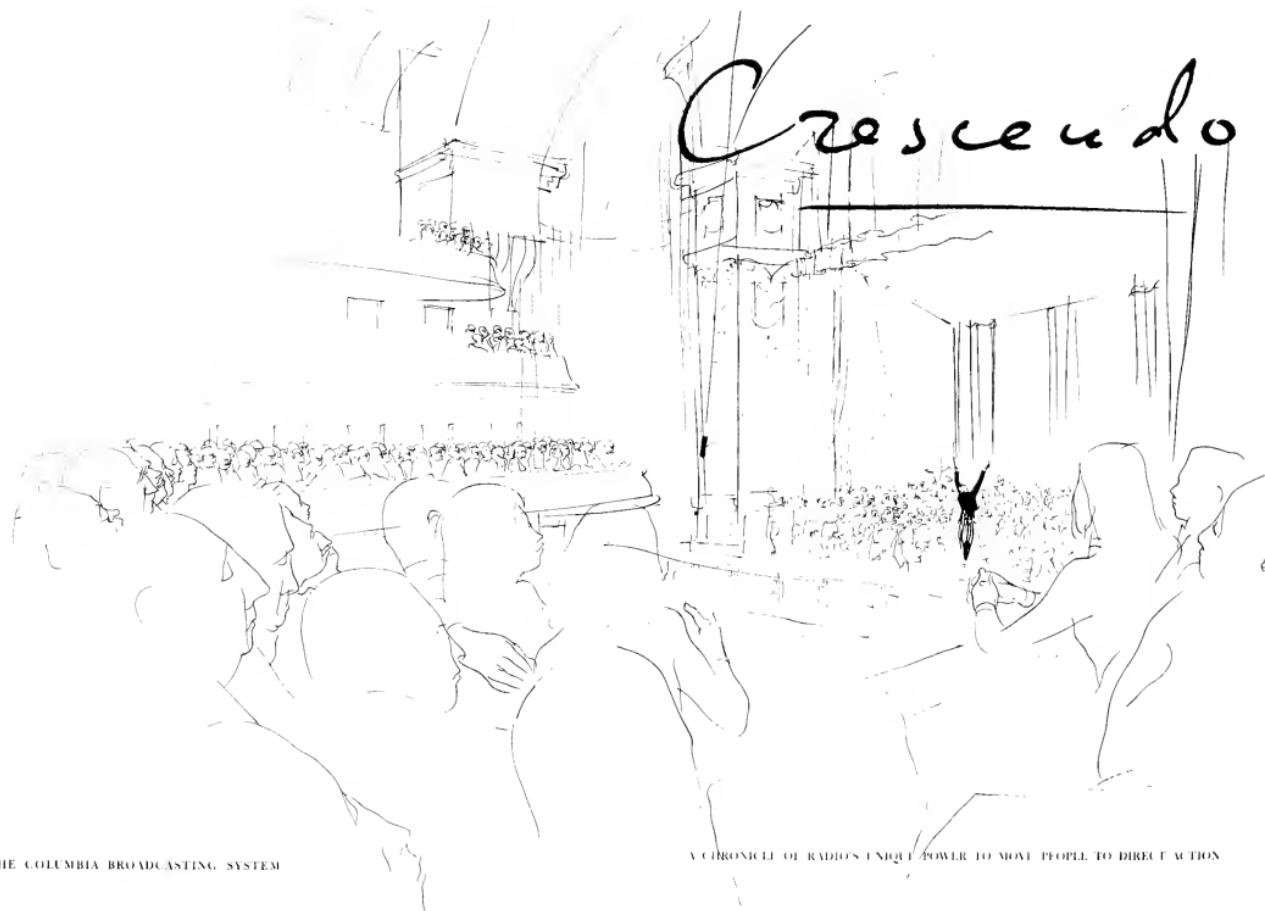
What are the problems of the nation's men?

interesting group of the "too old" are they being met in our country? What of the "haves" designed for them? What of job security? Social Security? What of the vast human happiness? What of the waste? What do we spend yearly states, that abolition of modernism comes with old age and its decline. In short, what do we do about America's most pressing problem?

**FEAR BEGINS AT FORTY** is an inspiring dramatic presentation of a problem concerning many Americans today, to submit many more tomorrow. Using the techniques which distinguish the CBS Documentary Unit, **FEAR BEGINS AT FORTY** will, we believe, bring home to Americans the necessity for thoughtful attention to a problem that concerns us all.

*The Philharmonic radio concerts  
are the subject of a series of drawings  
in a brochure  
on audience reactions.  
Artist: Jean Pages  
Writer: Robert Strunsky*





THE COLUMBIA BROADCASTING SYSTEM

A CHRONICLE OF RADIO'S UNIQUE POWER TO MOVE PEOPLE TO DIRECT ACTION

To discuss the work and the character of Bill Golden is, for me, to discuss graphic design itself, what it should be, what it can be in the most skilled and sophisticated hands. My association with Bill was my first contact with the world of graphic design. I sometimes wonder whether, if that contact had been with a less obstreperous antagonist, it might not have been my last.

That first contact might better be called the first round. I had been invited to work in the Office of War Information with, or under—I'm not sure which—a Bill Golden, whose name had been mentioned with the profoundest respect. I hadn't yet learned to whisper the great names in design. Perhaps I still haven't, but I have come to recognize that this creative field has been developed to great heights within our present era, and that one of the people most responsible for such an achievement has been Bill Golden.

Our first round concerned a war poster. We sat together through a session or two and discussed what a war poster

ought to be. It must be neither tricky nor smart. The objective is too serious for smartness. It has to have dignity, grimness, urgency. Agreed. It has to be unblinkingly serious; agreed. We then began to suggest, discard, work toward specific image ideas. We agreed upon such an image idea and I undertook it at home over a weekend. I felt its urgency and did not want to undertake it in the unresolved atmosphere of the OWI studio.

Once I had begun to put our poster idea into image form, I became acutely aware of fallacies in it that would never have emerged in a simple conversation. I played around a little with the idea, then came up with a new one, totally different, that was visual and not verbal. It was ultimately known as the *French Workers* poster.

Bill's reaction to what I had created was apoplectic. It wasn't what we had talked about or what we had agreed upon. If (I said to myself) he expected me to labor and belabor an idea that was neither visual nor valid, he was

working with the wrong artist.

I think that both Bill and I solidified our graphic futures more through that impasse than through any subsequent single experience. What I learned was a hardened determination to put the integrity of an image first and above all other considerations; one must be prepared to retire from any job whatever and to let someone else make either a mess or a success of it, rather than abandon the clear vision that he may have. I took this position.

I believe that what Bill discovered then—although he did not yield on the matter of the poster—was that you get your visual material in hand and look at it. Then you begin to design.

That we remained, or rather, became friends may seem amazing. Perhaps neither of us had ever met with quite so much cussedness before. But then my own respect for him soared when I first saw the photographic war posters that he had designed. These were unblinkingly stark photographs, each surrounded by a thick black line. Their

impact was tremendous and entirely uncluttered by unessential messages. I began to develop a respect and affection for this fellow that nothing would ever weaken, and there is no doubt that Bill returned my liking in fullest measure.

He went into the army; I remained with the OWI. I often used his New York apartment; he often visited me and my family. We found ourselves in deepest agreement politically, personally, and in art and food. We talked about everything under the sun except the *French Workers* poster which, during this time, had been produced and was being sought considerably by collectors. I never found out what Bill thought of it.

When Bill was out of the army and had returned to CBS, he called and asked whether I would do a folder with him on a subject that he thought I would like. That was on the growing problem of delinquency in the United States, a program to be called *The Eagle's Brood*. I twitted Bill a little, telling him that I had noted my name

on the desk of a Philadelphia art director as an artist "not to be directed."

My innuendoes were unnecessary. Bill didn't even give me a size. I was indeed deeply moved by the material in hand, and especially by the treatment given it in the CBS program. I made a drawing that, to me, very well expressed both the compassion and the anger that the situation aroused, and I took it to Bill.

From that time on we worked together in complete understanding and remarkable co-ordination. Bill's use of my drawing gave it a new importance—there was no question about that and I think I had the good grace to tell him so. Bill had also discovered a printer—Eddie Katz—no mean asset to any designer's talent—and together they presented me with a reproduction that I found pretty breath-taking. After that, we did many kinds of graphic jobs together, from full-page newspaper advertisements to the book of *Hamlet*, that quintessence of elegance, and one of the last pieces of work that we did

together. Every job was a delight, the results always a pleasure.

I hardly need to go into the years of Bill's development of the visual world with which he surrounded the name of CBS. But I might point out that he clothed the name with a distinction, an aura which other stations and a good many advertisers sought to emulate. They could, and usually did, imitate the latest piece that Bill had created, but they could never anticipate the next. The qualities Bill brought to graphic presentation could not be matched.

I would say that the first of these qualities was simply scope. Bill had read enormously; his thinking was clear and bold. The world of advertising and publicity exercised no tyranny over him. He didn't give a damn about what was considered the latest mode in his profession—indeed that was something to be avoided. His interest was to create something new. That he did, and he created it out of his vast understanding and concern with the whole world. Bill was interested in art, not

just the art of his own sphere of operations, but in all art. He was interested in politics, in publications both little and big, and above all in people. Oddly enough, he was not social; his cocktail tolerance was practically nil. His interest in people was, rather, a vast compassion for the hurt, the timid and the beaten-down. Out of this abiding belief and feeling of his, came, it seems to me, the basic energy, the motive-power of everything that he did.

Unlike so many other publicity people, he was incapable of cynicism toward the public. The public, insofar as it can be looked upon as the simple, ordinary fellow, was his God. He could neither outrage nor abuse it—in that profession in which outrage and abuse of public sensibilities are the order of the day! But I do believe that one of the basic reasons why his work could not be easily imitated was just because his motivations were so deep and so genuine. His life-work was to bring something of highest quality into the public ken, to elevate public standards,

never to be guilty of depressing them.

One of the saddest maladies of the public picture world is that frenzied clamoring to capture the style of this or that innovator. Of course it is quite possible to ape the surface look of a piece of work. If I use ragged black lines, so can the next fellow (and don't they, though!). If Bill Golden uses a black line around a poster, so can someone else. But style is the product of a temperament; it is that arrangement of elements which fulfills the inner need of meaning. Such meanings are one with the personal values of an individual: they are the meanings of his convictions, his experience, his education, his objectives and his attitude toward people. A black line around a gasoline poster may be eye-catching, but will have no meaning (at least no intentional one). But a black line around a poster telling of atrocities against people is a line of anger. That is what style is and why it cannot be imitated. That is why Bill was a great designer and why his imitators are only imitators.

At the end of the war Cipe Pineles (in uniform) brought to my blitz-battered studio in London a most handsome G.I. This grand specimen of athletic, blond, fine-featured American manhood (greeted therefore with some reserve) proved within minutes that, unbelievably, his handsomeness embraced his spirit. Within an hour we were settled into a lifetime friendship.

This friendship was true. That is, we met seldom, divided by distances and duties, but it was there (unaided by correspondence), always ready.

An artist is and always was dependent on his patron, whether a king, a pope, an art dealer, a committee—or an art director. (With the exception of artists of the end of the XIXth and the beginning of this century—fanatics sustained by revolutionary and group spirit. Since then artistic revolutions have become institutionalized.) And I do not mean just materially. Even the mighty genius, Michelangelo, however recognized and respected, wrestled with his patrons continuously and was often

thwarted for opportunities to match his powers and for money to match his needs. How unfulfilled he would have been without the Sistine Chapel!

And so, throughout art's history, the artist gave all of his potential, or better still, surpassed himself when given trust and opportunity; or, conversely his talents withered or became corrupted when held down by the indifference or vanity of his patron.

Today, the vanity and vulgarity—not exclusively of advertising patrons, but also of museum directors and art dealers—play ruthless power games with artistic reputations—in order to manipulate, or keep up with, the current market for whatever is fashionable.

The power of today's art officials, art salesmen and art critics (the middlemen of "high art") functions without any brakes and constitutes a dangerous and erratic tyranny.

An art director is a patron of the traditional order. His power is tempered by responsibility not unlike that of the patrons of old—the churches and rulers

who propagated and stabilized through the artists their heavenly or earthly kingdoms. However, our time is dominated by the sales fallacy which demands not instruction but provision of the imaginary "what the public wants." Thus the art director, as an art patron, can easily stray.

Bill Golden, after five, eleven, twelve years (these were the years we met and worked together), unchanged physically (strong, calm and young), proved himself reassuringly a model patron.

To list his qualities as an art director is to set a seemingly impossible ideal. Yet he was all this:

- a supreme judge: he disentangled unerringly the exploring masters from the cultivators—followers of the widest range of "styles." He was never a slave to current prejudices.

- modest: he had none of the oft met arrogance of "knowing-better" and bending the artist to the art director's idea—but, having set his protégé on a widely conceived project, he would follow along and develop his own concept

on the basis of the artist's work.  
—reliable: with unwavering judgment and instinct and unquestioned authority, he generated a relaxed and fertile mood for creative cooperation.

- straightforward, considerate and patient: men of money and power often lack assurance and so they employ, amongst many others, the intimidation-gimmicks: difficulty of approach, aloof posturing and exclusiveness toward the artist on whom their glory depends. Bill was a friend, at ease with his artists, eager to keep them *au courant* with the work in progress with proofs and reports, helpful in work and life, hospitable, generous in sharing his friends and his "contacts."

- supreme craftsman: his gifts were, thanks to his instinct and wisdom, nourished on the best work provided by the best artists.

The list is far from complete in more senses than one. This powerful, calm man contained still unreleased energies in plenty. He seemed so undiminished by the passage of time.

*(On May 13, 1960 the National Society of Art Directors posthumously presented its annual award of Art Director of the Year to the late William Golden in recognition of his influence and achievements over many years in the field of advertising design.*

*The Award was presented to his widow, Mrs. Cipe Pineles Golden, at a dinner given by the Philadelphia Art Directors Club at the Poor Richard Club in Philadelphia.*

*In connection with the presentation of the Award, John Cowden, Vice President of the CBS Television Network, recalled his long friendship and association with Mr. Golden throughout his career with the Columbia Broadcasting System and paid tribute to his outstanding contributions to the company.)*

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*On the following twenty pages is a condensed pictorial record of a typical year's (1957) output by William Golden and his design associates*

It would be hard to conceive of any obstacle that could keep me from taking part in an occasion that does honor to Bill Golden. At the same time I was extremely hesitant to speak this evening since, unlike Bill and most of you here tonight, I know little about design and graphic arts. What finally gave me courage was the thought that I could make capital out of my shortcoming.

For one thing it enables me to talk mainly about Bill himself — to speak about him in relation to his work, to the people he worked with, and to the company whose interests were always uppermost in his mind. As for the product of that mind: I am going to let his work speak for itself. Not being a designer perhaps has another advantage. It may make it easier for me to look behind and beyond his ads and mailing pieces, past his awards and citations and see the extraordinary qualities that made up this remarkable man.

When I met him for the first time in 1938, he was then one of a group of layout artists in the bull pen of the CBS

Radio Network's Advertising Department, and I was an apprentice in the Copy Department—in other words, his natural enemy. I had not been there for more than a few weeks before I discovered that one of Bill's closest friends and greatest admirers in the company was a young man who had been recently appointed head of the Research Department. His name was Frank Stanton. Although they differed markedly in personality and background—Golden was a New York boy, Stanton grew up in a small Middle Western town—and although one worked with a slide rule, the other with a T square—they shared a common philosophy about their work and in particular about advertising.

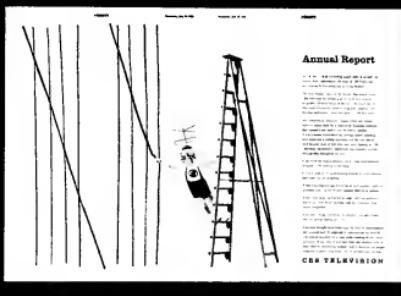
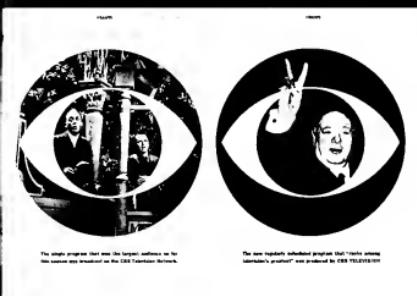
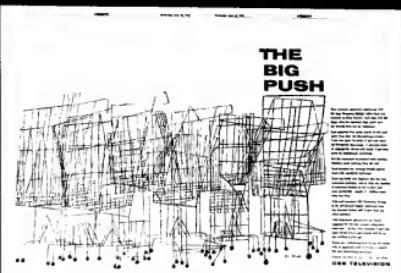
They were both perfectionists. They were both deeply committed to the principle of form. They were both animated by the conviction that the only possible way for advertising to command attention and be remembered was to present each message so distinctively that it would stand out in bold relief from all others. They recognized that within the field of media advertising generally, and broadcasting specifically, there was often little difference between the claims and counterclaims of one company and another. And since CBS advertising was primarily aimed at advertisers and agencies, they realized that if special attention and emphasis were given to *form* it would meet with particular response on the part of the professional and sophisticated groups to which the advertising was directed.





## **MORE LIGHT ON DAYTIME**

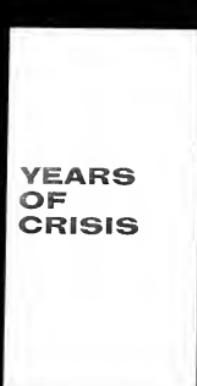
**Out of the 38 sponsored network quarter hours between 7 a.m. and 6 p.m. CBS Television wins the biggest audiences in 29... the second ranking network wins in 5... the third network in 4**



Moreover, they were fortunate in enjoying the support of a management that was equally committed—in the person of the late Paul Kesten—to the value and power of advertising—a commitment that was matched by a professional appreciation and interest in good promotion. Thus, the Advertising Department at CBS was never regarded solely as a service function—that is to say, as exclusively the tool of the sales force or the servant of the Program Department. It was considered to have its own separate identity and function—namely to be the voice of management and to enhance and sustain the CBS image. This thesis was tested and proved in the early days when the CBS Radio Network had neither the stars nor the facilities nor the advertising support enjoyed by its major competitors. Yet CBS advertising created the *impression* that it was equally strong, and in so doing helped to transform this impression into a reality.

The friendship and sense of mutual purpose that characterized the relationship between Bill Golden and Frank Stanton grew even stronger as it became a day-to-day professional association with Stanton's appointment as Advertising Director, and continued to flourish throughout the years, as Stanton took over the reins as President of the Columbia Broadcasting System.

The two men kept in constant touch. They talked a language all their own. Scarcely an ad was produced by Bill



# The Multiple Target of Industrial Advertising

Mervin S. Jones

Rate Card - E3



Photo: Mervin S. Jones

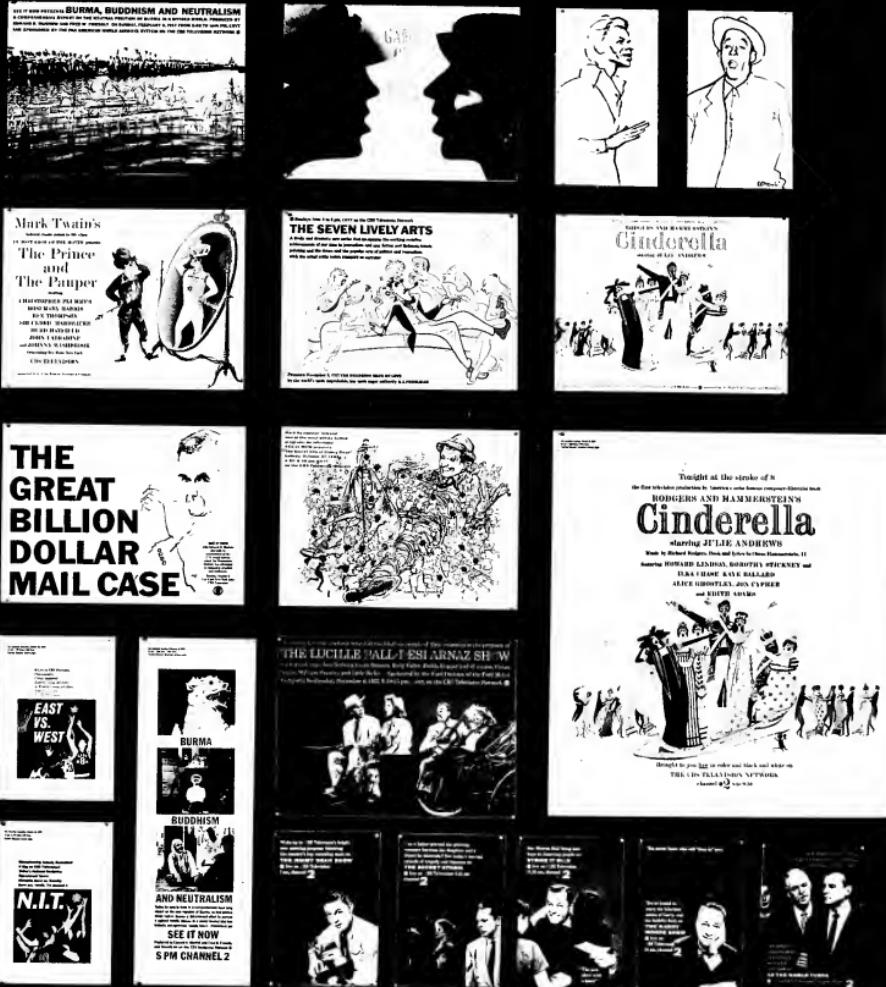
1957	1958	1959	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	20100	20101	20102	20103	20104	20105	20106	20107	20108	20109	20110	20111	20112	20113	20114	20115	20116	20117	20118	20119	20120	20121	20122	20123	20124	20125	20126	20127	20128	20129	20130	20131	20132	20133	20134	20135	20136	20137	20138	20139	20140	20141	20142	20143	20144	20145	20146	20147	20148	20149	20150	20151	20152	20153	20154	20155	20156	20157	20158	20159	20160	20161	20162	20163	20164	20165	20166	20167	20168	20169	20170	20171	20172	20173	20174	20175	20176	20177	20178	20179	20180	20181	20182	20183	20184	20185	20186	20187	20188	20189	20190	20191	20192	20193	20194	20195	20196	20197	20198	20199	20200	20201	20202	20203	20204	20205	20206	20207	20208	20209	20210	20211	20212	20213	20214	20215	20216	20217	20218	20219	20220	20221	20222	20223	20224	20225	20226	20227	20228	20229	20230	20231	20232	20233	20234	20235	20236	20237	20238	20239	20240	20241	20242	20243	20244	20245	20246	20247	20248	20249	20250	20251	20252	20253	20254	20255	20256	20257	20258	20259	20260	20261	20262	20263	20264	20265	20266	20267	20268	20269	20270	20271	20272	20273	20274	20275	20276	20277	20278	20279	20280	20281	20282	20283	20284	20285	20286	20287	20288	20289	20290	20291	20292	20293	20294	20295	20296	20297	20298	20299	20300	20301	20302	20303	20304	20305	20306	20307	20308	20309	20310	20311	20312	20313	20314	20315	20316	20317	20318	20319	20320	20321	20322	20323	20324	20325	20326	20327	20328	20329	20330	20331	20332	20333	20334	20335	20336	20337	20338	20339	20340	20341	20342	20343	20344	20345	20346	20347	20348	20349	20350	20351	20352	20353	20354	20355	20356	20357	20358	20359	20360	20361	20362	20363	20364	20365	20366	20367	20368	20369	20370	20371	20372	20373	20374	20375	20376	20377	20378	20379	20380	20381	20382	20383	20384	20385	20386	20387	20388	20389	20390	20391	20392	20393	20394	20395	20396	20397	20398	20399	20400	20401	20402	20403	20404	20405	20406	20407	20408	20409	20410	20411	20412	20413	20414	20415	20416	20417	20418	20419	20420	20421	20422	20423	20424	20425	20426	20427	20428	20429	20430	20431	20432	20433	20434	20435	20436	20437	20438	20439	20440	20441	20442	20443	20444	20445	20446	20447	20448	20449	20450	20451	20452	20453	20454	20455	20456	20457	20458	20459	20460	20461	20462	20463	20464	20465	20466	20467	20468	20469	20470	20471	20472	20473	20474	20475	20476	20477	20478	20479	20480	20481	20482	20483	20484	20485	20486	20487	20488	20489	20490	20491	20492	20493	20494	20495	20496	20497	20498	20499	20500	20501	20502	20503	20504	20505	20506	20507	20508	20509	20510	20511	20512	20513	20514	20515	20516	20517	20518	20519	20520	20521	20522	20523	20524	20525	20526	20527	20528	20529	20530	20531	20532	20533	20534	20535	20536	20537	20538	20539	20540	20541	20542	20543	20544	20545	20546	20547	20548	20549	20550	20551	20552	20553	20554	20555	20556	20557	20558	20559	20560	20561	20562	20563	20564	20565	20566	20567	20568	20569	20570	20571	20572	20573	20574	20575	20576	20577	20578	20579	20580	20581	20582	20583	20584	20585	20586	20587	20588	20589	20590	20591	20592	20593	20594	20595	20596	20597	20598	20599	20600	20601	20602	20603	20604	20605	20606	20607	20608	20609	20610	20611	20612	20613	20614	20615	20616	20617	20618	20619	20620	20621	20622	20623	20624	20625	20626	20627	20628	20629	20630	20631	20632	20633	20634	20635	20636	20637	20638	20639	20640	20641	20642	20643	20644	20645	20646	20647	20648	20649	20650	20651	20652	20653	20654	20655	20656	20657	20658	20659	20660	20661	20662	20663	20664	20665	20666	20667	20668	20669	20670	20671	20672	20673	20674	20675	20676	20677	20678	20679	20680	20681	20682	20683	20684	20685	20686	20687	20688	20689	20690	20691	20692	20693	20694	20695	20696	20697	20698	20699	20700	20701	20702	20703	20704	20705	20706	20707	20708	20709	20710	20711	20712	20713	20714	20715	20716	20717	20718	20719	20720	20721	20722	20723	20724	20725	20726	20727	20728	20729	20730	20731	20732	20733	20734	20735	20736	20737	20738	20739	20740	20741	20742	20743	20744	20745	20746	20747	20748	20749	20750	20751	20752	20753	20754	20755	20756	20757	20758	20759	20760	20761	20762	20763	20764	20765	20766	20767	20768	20769	20770	20771	20772	20773	20774	20775	20776	20777	20778	20779	20780	20781	20782	20783	20784	20785	20786	20787	20788	20789	20790	20791	20792	20793	20794	20795	20796	20797	20798	20799	20800	20801	20802	20803	20804	20805	20806	20807	20808	20809	20810	20811	20812	20813	2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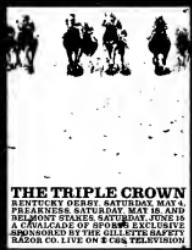
that did not get an immediate reaction from Stanton. Most of the time it was just a line, such as "Great job! Wish I could say the same for the show"—or a childlike sketch of a face wearing a wide grin. On those rare occasions when an ad didn't quite come off, or when the publication botched up the reproduction, the sketch came downstairs showing the same face, this time with the grin turned down and a couple of tears streaming from the eyes.

But even such criticism was heartening, too. It showed that someone cared—and cared deeply—about everything the department was doing.

However, it would be a grave error to infer that Bill's success depended on the happy accident of working at a company with such a philosophy toward advertising. The blunt fact is that the CBS advertising philosophy is to a very large extent his own creation. For it was he more than anyone else who, by the sheer force of personality, pride in profession, and faith in his own ability, hammered out an advertising philosophy for CBS and then forced everyone to stick to it whenever the pressure mounted to compromise with principle.

Nothing upset him more than someone who alibied his samples on the ground that his particular client would not let him do good work. Bill maintained—and proved it at CBS—that there are no good or bad clients, there are only good or bad advertising men. And he accepted the fact that part of the responsibility of being an advertising





ing man and a designer was to have the courage of one's convictions . . . a bulldog tenacity . . . a willingness to do daily battle for the things one believed in . . . and the recognition that constant vigilance is the price of freedom.

Many years ago, when he was offered the title of Vice President in charge of Advertising and Sales Promotion, he said no thanks. His reasons were significant—and characteristic. He said the stripes would be bars . . . that they would force him to become a "company man" . . . to take the so-called "broad view" at the expense of principle.

Bill preferred to keep his independence and to preserve his inalienable right to shout—when the occasion demanded—that the emperor wasn't wearing any clothes. In any case, he said he didn't want to go to meetings, or be snowed under by administrative duties. I mention this because it reveals how Bill was willing to sacrifice anything—including his own advancement—if he felt it stood in the way of better design and advertising.

The story, incidentally, has an ironic but delightful ending. In scorning the conventional status symbols, Bill won far more. By turning down a vice presidency, he eventually gained a respect and status that outranked any vice president in the company.

This integrity and pride in craft were also apparent in his willingness to lay his job on the line if anyone tried to invade his special area of responsibility. I remember a layout for a rate





card he once submitted to his superior—the President of the Division. It came back by messenger with a note saying “I don’t like it very much. Let’s discuss.” Bill’s answer was simply to scotchtape a drawing pencil to the corner of a large layout pad and send it back with this message scribbled across the top sheet: “Let’s not. Why don’t you make a better one?” There was no reply. The rate card was produced as originally designed.

Bill flatly refused to submit art for approval to anyone. On another occasion, he commissioned the artist René Bouché to do a drawing of a certain television star for a newspaper ad. When the star saw the sketch in the paper he exploded. He demanded that only authorized photographs be used in all future ads. I was one of many who urged Bill not to make an issue of the matter but to go along with the request. Instead, Bill immediately commissioned Bouché to do another drawing of the same performer and again refused to show it to the star. Eventually the new sketch appeared in another ad and became the famous trademark—on the air and off—of America’s all-time favorite comedian: Jack Benny.

And so it went for 23 years. A thousand battles. A thousand scars. But never a negotiated peace for the sake of expediency. And simply because he cared so much, fought so hard, and performed so well, he prevailed and was able to give to CBS advertising a dis-





tinction and quality second to none.

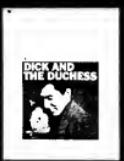
I think it is clear by now that Bill was a man of many paradoxes. For example: the less time he spent at the drawing board the greater contribution he made to advertising.

The reason was that he was one of a very small band of pioneers who more than 20 years ago demanded that an art director be more than an ad illustrator . . . that he should participate not only in the design but in the entire process of creating an advertising piece from the moment of conception to the final publication or mailing. He opened new doors to the Art Department and challenged the artist to think, not only about the problems of his craft, but also about the problems of the industry and company for which he worked. It is significant that Bill's title was not Art Director but Creative Director, responsible not alone for design, but for concept and copy as well. And it was his ability in all these areas that made him such a giant in his field.

Still another paradox was his relationship to his staff: he commanded the unswerving loyalty of a staff that was always on the verge of quitting. Each man recognized Bill's ability, his integrity, his willingness to do battle for what they all believed in. Yet much as they admired him, there wasn't a man who didn't say at least twice a year: "I've had it. I'm going to quit."

The loyalty and the resentment both sprang from the same source: simply that Bill demanded the best out of a





man. Frequently the man did not know how good his best could be until, under Bill's pressure, he extended himself above and beyond what he considered to be the call of duty. Bill achieved this by forcing each man on his staff to undertake what Judge Learned Hand has called "the intolerable task of thinking."

And Bill himself set a dizzying pace. He had the ability to grasp a complicated problem, strip it down to its bare bones, and then come up with a deceptively simple solution. And he backed this ability with long hours of hard work. For example, when Bill turned down the offer of the vice presidency, the company countered with a whopping salary increase. He refused that, too. He said he would rather take Fridays off. It was a wonderful arrangement—for the company. Bill worked with incredible concentration at the office from Monday through late Thursday night, and then took a jam-packed briefcase home and worked all weekend.

This concentration—this infinite capacity for taking pains and attending to detail — was immediately visible whenever you walked into his office. There he was—magnifying glass in hand, bending over a proof like a jeweler over a diamond. Reworking a layout 20 different ways until he decided on the best way. Editing or re-writing version after version of a piece of copy. Tracing by hand each character in a line of copy to assure the proper line break and avoid a widow. Arguing far





into the night the relative merits of two alternate headlines. Summarily rejecting an obvious gimmick as an easy but banal solution for a design problem. Searching out hour after hour a graphic concept in which the layout could make a functional contribution to the idea of the advertisement.

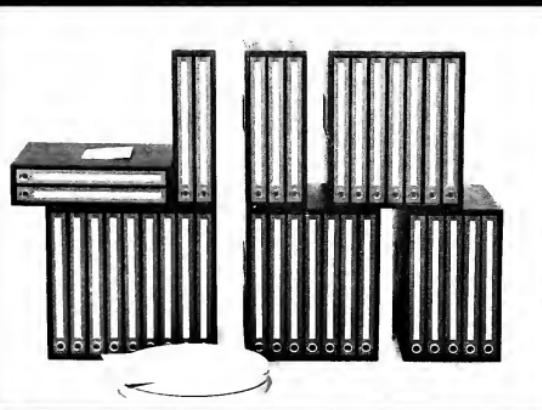
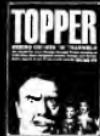
Such was his absorption that I recall many late winter afternoons when he was completely oblivious to the fact that he was working in almost total darkness—never thinking to turn on the lights. I can only say that he could accomplish in the dark what few could accomplish in the full light of day.

It was, I believe, essentially this extraordinary quality of devotion that Bill gave to his job that earned for him the admiration and respect of his fellow workers. It was also this same intensity of concern that often made him appear a complete stranger to his staff. When examining an idea, or reading a piece of copy, or analyzing a layout—the product was everything, the producer nothing. Indeed, there were times when he scarcely seemed to remember whom he was talking to.

Yet, if Bill happened to learn that a man had a personal problem or was sick or in trouble, he'd stew and fret, offer money, phone and write. It was this curious combination of the impersonal and the highly personal that frequently made him an enigma to his staff.

But there was one thing which all those who worked closely with him agreed about: he had a greater impact





on their careers than almost anyone they ever met. He was a constant source of speculation, a favorite topic of conversation. I recall one occasion when a group of us sat down to lunch and someone said: "Shall we order first, or start talking about Bill right away?"

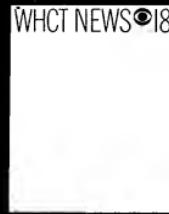
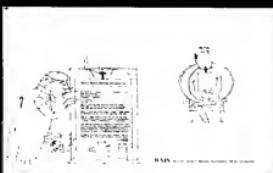
Another paradox about him was that he was a teacher who never taught. He would give a man a job, and turn him loose without any guidance. When the job came back, he would edit the copy or change the layout—but he would never explain why. It proved to be a most effective technique for it forced each man to learn in the best possible way—by teaching himself.

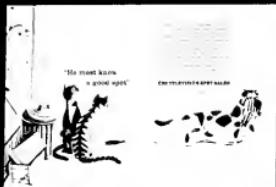
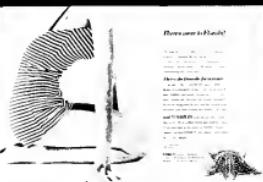
Last month, at the 39th Annual Meeting of the New York Art Directors Club, Mrs. Golden accepted a special award in Bill's name. But the exhibition itself proved the greatest tribute of all. Thirty-four of the ads and mailing pieces displayed at the exhibition—including six Gold Medals and Distinctive Merit Awards—were designed by men who had once worked for Bill—and who had taught themselves the Golden touch.

Perhaps it can best be summed up in the words of the famous author of *The Education of Henry Adams*. "A teacher" he said, "walks with eternity, for who can say where, or how many generations hence, his influence may be carrying on, unchanged, undiminished, and indestructible."

Bill Golden's influence has only begun.







**NEWSFILM**

## NEWSFILM



NEWSFILM



## Nothing but the Best

CBS Television Enterprises has the best, the blockbuster smash hits, television, stage and screen, enjoyed by millions of families. Children, parents and apparel bearing the stamp of these CBS/Television properties are bound to please. Turn to us! And CBS Television Enterprises, more... dozens of top-notch, top-rated attractions to choose from, manufactured items tied in with the best in entertainment, can be





*(In June 1959 PRINT Magazine, a bi-monthly publication concerned with graphic design, devoted its issue to the subject of the corporate image in American industry. It included the following article by Mr. Golden.)*

### **My eye**

A trademark does not in itself constitute a corporate image. As I understand the phrase (which is rapidly becoming as tedious as "group think" or "creativity") it is the total impression a company makes on the public through its products, its policies, its actions and its advertising effort. I suppose a trademark can serve as a reminder of a corporate image, if you have one.

The "image" of the CBS Television Network would undoubtedly be a strong one even if it undertook no advertising in print, since its "product" is before your eye so often.

If you like the programs it broadcasts, you probably think of its symbol as a good one. If you don't, the symbol would represent something distasteful to you.

Our "service mark" as the lawyers refer to it, was conceived primarily for on-the-air use. It made its first appearance as a still composite photo of the "eye" and a cloud formation photographed from an abandoned Coast Guard

RATE CARD  
THE CBS TELEVISION NETWORK



CBS

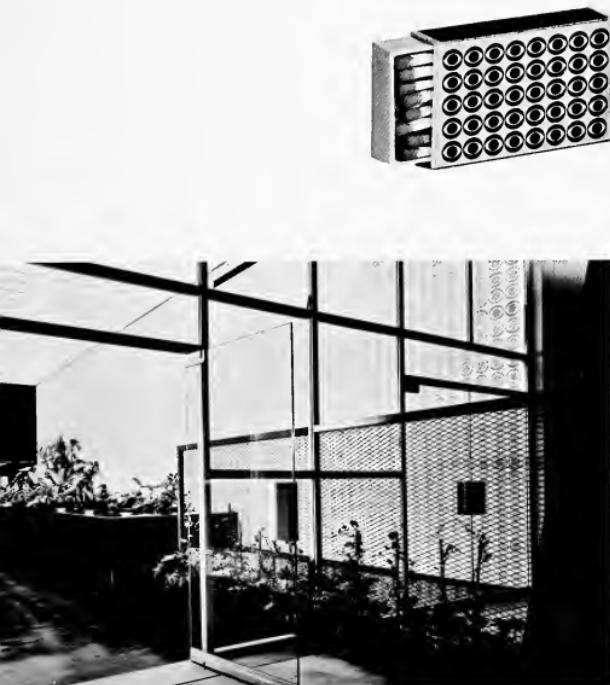


tower. (You would imagine that a cloud picture is the easiest stock photo to find, but it came as a shock to me that there are almost no useful ones.) It was originally conceived as a symbol in motion. It consisted of several concentric "eyes." The camera dollied in to reveal the "pupil" as an iris diaphragm shutter which clicked open to show the network identification and clicked shut.

To guard against possible monotony, three other versions were prepared. One was essentially the still photo with moving clouds, and the other two I've forgotten. Operationally it became necessary to simplify the scheduling to the point where the still has been used most often. Currently the iris diaphragm appears more frequently and it now opens on a photo of coming attractions, clicks again and reveals a program title. The title is not designed by us. The symbol is used in print with the company signatures. It is sometimes used as the principal illustration, in a variety of ways. It appears on studio marquees, trucks, mobile units, cameras, theatre curtains, on the exterior of our building in Television City, Hollywood, in metal, on an interior lobby wall in concrete tile, stenciled on the back of flats and lighting equipment, on matchboxes, ash trays, neckties, cuff links of inlaid marble, press release forms, rate cards, booklets and in the advertising of affiliated stations. Hardly a month goes by without someone suggesting a new use for it. But we try to avoid forcing it where it doesn't belong, and even in printed advertising it is omitted whenever it conflicts with the rest of the design.

We also try to keep affiliated stations from misusing it, but I'm afraid this is something of a losing battle. It's amazing to me how easily it can be made to look repulsive.

It is used so often that it sometimes seems like a Franken-







stein to me, but I am grateful it is such a versatile thing that there seems to be no end to the number of ways it can be used without losing its identity.

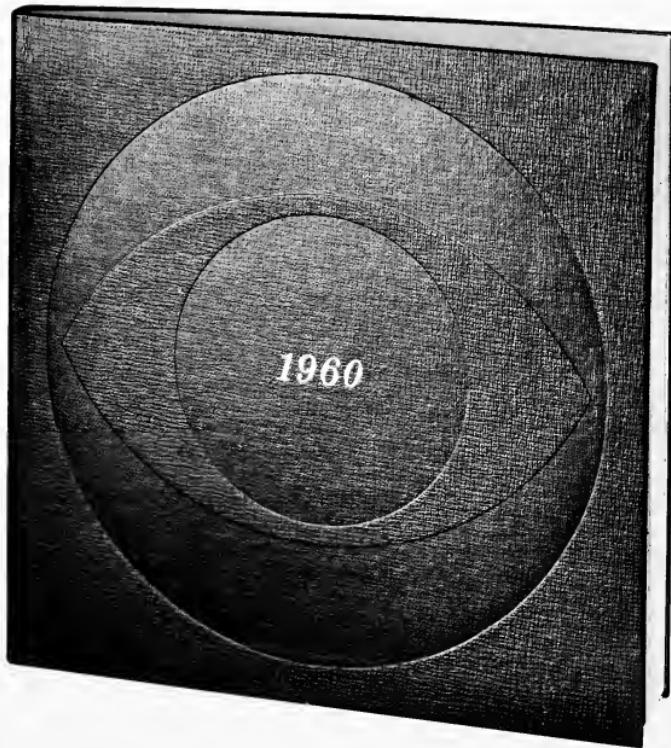
The function of the symbol was not only to differentiate us from the other television networks, but from our own radio network as well.

It was first designed when CBS established the Radio and Television Networks as two separate divisions. The two networks were urged to do everything possible to create their own identities. This was a time, too, when television, though still in the red, was obviously becoming important. The audience was growing like wildfire, and with more and more eyes focused on the television screen, everyone was becoming more concerned with the quality of the images that were broadcast.

To tell the truth, I had submitted three identifications to a dozen or so people who attended the original viewing. I can't report that any of them—including the "eye"—were received with uncontrollable enthusiasm by the group.

But one man's reaction was immediate and decisive. And that was Frank Stanton, the president of CBS. In fact, a year later, when I timidly suggested we abandon it and do something else (for in this world of "showbusiness," you are under constant temptation to change for the sake of change alone) he reminded me of an old advertising axiom. Just when you're beginning to get bored with what you have done is probably the time it is beginning to be noticed by your audience.

So I suspect that the keen eye of Stanton and his sensible decision to stay with it, are more responsible for the success of the "eye" than I am.





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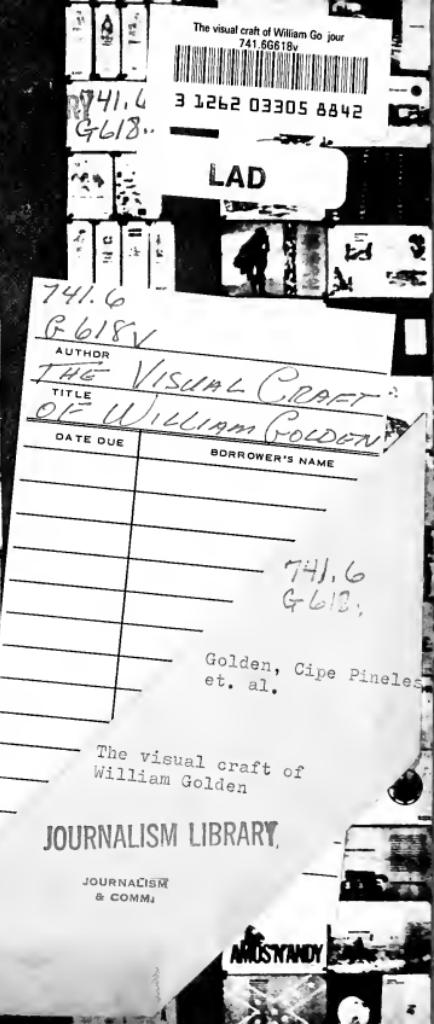
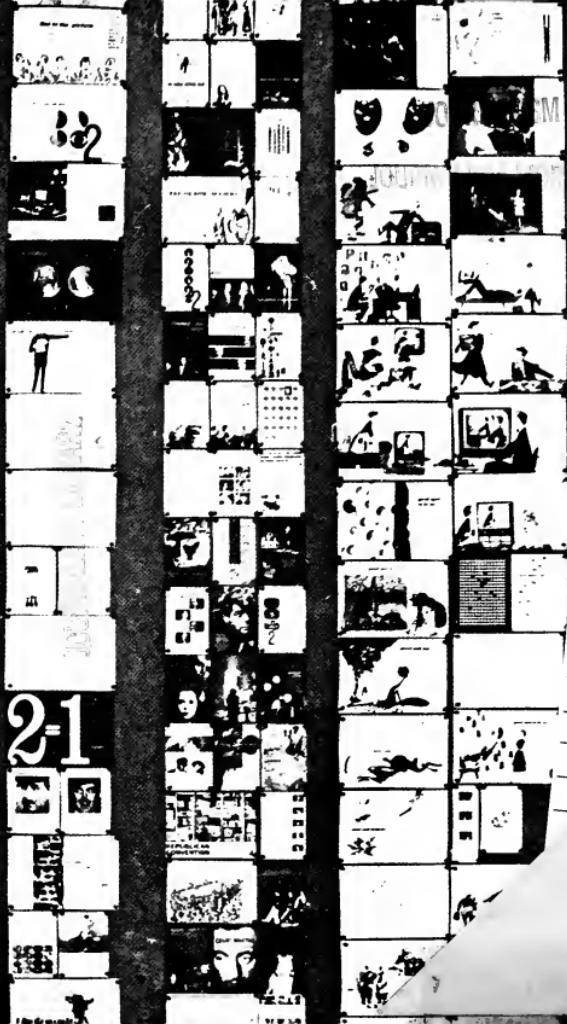
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